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*The old royal plate in the  
Tower of London*

Edward Alfred Jones

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THE  
Old Royal Plate  
IN THE  
Tower of London.

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were printed on the private  
press of Dr. J. Gwenogvryn  
Evans at Oxford.*

*R. Alfred Jones*

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To Francis H. Bigelow,  
from the author.

THE  
Old Royal Plate  
IN THE  
Tower of London  
INCLUDING THE  
Old Silver Communion Vessels  
OF THE  
CHAPEL OF ST. PETER AD VINCULA WITHIN THE TOWER.

BY  
E. ALFRED JONES

AUTHOR OF  
"Old English Gold Plate";  
"Illustrated Catalogues of Mr. J. Pierpont Morgan's Collection of Plate";  
"The Old English Plate of the Czar of Russia";  
"An Illustrated Volume on Mr. Leopold de Rothschild's Collection of Plate";  
"The Old Plate of the Cambridge Colleges";  
"A Catalogue of the Royal Plate at Windsor Castle,"  
Etc., Etc.

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F.H. Bigelow

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TO  
**John Alfred Lloyd Humphreys**



## Preface.

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THE facilities for the examination of the Silver Plate in the Jewel House at the Tower of London were graciously granted by His Majesty the King, and it is my duty to place on record here my appreciation of this favour.

My friends, Mr. J. Gwenogvryn Evans, Litt. D., M.A., and Mr. K. A. R. Sugden, M.A., have rendered me invaluable help in the preparation of this volume.

Mr. C. J. Jackson, F.S.A., author of *English Goldsmiths and their Marks*, has given me the benefit of his great experience in the illustrations of the makers' marks on the plate.

E. ALFRED JONES.



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## Introduction.

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THE Plate at present preserved in the Jewel House\* at the Tower of London numbers twenty-two pieces, exclusive of the eight maces for serjeants-at-arms, fifteen trumpets and twelve salt spoons. Valuable and interesting as it is, it can in no wise compare in richness or variety with the Royal collection kept in that historic fortress and ruthlessly destroyed by Charles I. and the Parliament. Of this ancient treasure of the Sovereigns of England, the gold ampulla, probably dating from the end of the fourteenth century but restored for the coronation of Charles II., and the celebrated anointing spoon, have alone survived. To these two the Elizabethan salt may possibly be added.

Before proceeding to describe the plate it may be pointed out that a few objects, such as the gold ampulla, St. Edward's staff, the gold spurs, the sceptres, and the jewelled State sword made for George IV., which would ordinarily be classified as a branch of plate, are omitted from this volume, as they have been fully described and admirably illustrated in "The English Regalia".† In the Appendix, however, some details, relating to the additions and alterations to the Regalia, are given from contemporary warrants and bills, and now published for the first time.

\*The Regalia has been deposited in the Jewel House, previously known as the Martin Tower, since about the middle of the seventeenth century, having formerly been kept in a building on the south side of the White Tower. Bayley's "Tower of London," p. 177.

\*An illustration of the Jewel House as it was in 1841, with the Regalia displayed appears in Knight's "London," Vol. II., p. 232.

†"The English Regalia," by Cyril Davenport, 1907.

The earliest specimen of plate is the anointing spoon (PLATE I.). A careful examination and comparison of the ornamentation on the handle force us to the conclusion that the spoon cannot be of a later date than the early part of the thirteenth century, and that it is even more likely to have been wrought towards the end of the twelfth century. Reference has already been made under the technical description of the spoon to the prevalence of scrolled work and cable mouldings, similar to the handle, in Norman architecture in England—in doorways, on the capitals of pillars and fonts—for instance in the west doorway of Castleacre Priory and on the fine font at Toftrees in Norfolk, and to the presence of scrolled decoration of a like character in illuminated manuscripts and other contemporary objects of art. This ornamentation seems also to have some affinity with the delicate scrolled filigree, such as may be seen on the mounts of the ancient crystal vase and the sardonyx ewer, dating from the end of the twelfth century, part of the treasure of the Abbey of St. Denis, which are now in the Louvre. Another notable instance of the prevalence of similar scrolled decoration appears on the large metal-gilt casket of St. Potentin, of the beginning of the next century, in the same Museum. But perhaps one of the most striking instances of similarity is in the two English hinges of flat wrought iron from the Slype door in the south transept of St. Alban's Abbey, at present in the South Kensington Museum, which belong to the second half of the twelfth century. Not only do the scrolls bear a marked resemblance to those on the handle of the spoon, but the dragons' heads on the ends of the scrolls of these hinges appear to have a close relationship with the grotesque animals' heads on the handle.\* Moreover, the surface of the iron work is incised with zigzag lines exactly like those on the back of the handle of this spoon. It is interesting to recall that scrolled iron work of this kind was wrought in the thirteenth century by the celebrated artificer, Thomas of Leghtone,

\*The grotesque animals' heads on the handle of the spoon were probably suggested by those so frequently seen in Norman Architecture, e.g., the heads on the mouldings of the West Door of Lincoln Cathedral.

who made the Eleanor grille of iron in Westminster Abbey in 1294. The opinion has been held by one authority\* that this historical relic was expressly provided new by the king's goldsmith, Sir Robert Vyner, for the coronation of Charles II., on the ground that the present weight of the spoon, 3.35 ounces, agrees with the weight quoted in the goldsmith's bill. The inclusion of the spoon in the bill is, however, sufficiently explained by the fact that the bowl appears to have undergone some alteration, if it was not entirely re-made, and the whole of the spoon re-gilt and restored at that time. Moreover, the gold ampulla is also included, without any reference to the new gold pedestal, then made for it, or to the restoration of the ampulla itself. This important point disposes of the theory that the spoon would have been described as "restored" in the goldsmith's bill.

Next in order of date is the fine silver-gilt standing salt of 1572-73 (PLATE II.), known as "Queen Elizabeth's salt." No authority for the use of this title can be offered. It may have arisen from the mere fact of its Elizabethan date, and for that reason it has been assumed by past custodians of the plate at the Tower to have belonged to the Queen herself, just as in one of the Welsh counties, Carnarvonshire, a belief still exists, for which there is no foundation, that the Elizabethan silver communion cups in certain churches there were given by Elizabeth herself. A suggestion has been made that as this salt is engraved with the cypher of Charles II., the vessel was purchased by that monarch from his goldsmith, Sir Robert Vyner, for the coronation. But this view is far from conclusive, for the substitution of royal cyphers on plate on the accession of new monarchs was very frequent, as may be seen from reference to the warrants. For example, the cypher of James II. was substituted for that of his predecessor on a quantity of "King's plate" on the 5th July, 1685, according to the following warrant to the royal silversmiths, "for altering of the king's plate guilt and white

\*"Old English Plate," by Wilfred Cripps, 9th ed. 1906, pp. 277-278.

from the letter C to the letter J and for gilding the places where the letters were altered, 46 ozs. 15 dwts.; weight 1,870 ozs. at 6d. per oz." An instance occurs in the mace of Queen Anne (PLATE XX, No 2.) where the initial of the Queen has been replaced by that of her successor George I. The salt may well have formed part of the royal plate mentioned in the following warrants of Charles II., "1660. Warrant to recover Queen Elizabeth's great onyx stone, and similar things, which were embezzled in the time of his Majesty's grandfather." "January 18. 1661. Warrant to certain citizens of London who have discovered some of the King's plate, hangings, jewels, money, etc., of great value, lying concealed about Bishopsgate. The holders of them have removed from place to place, and declare they will burn them rather than the King shall have them."

This salt is the finest surviving specimen of the Elizabethan type with richly decorated bodies of cylindrical form, as the Vintners' salt is of the square-shaped variety. The decoration on the body chiefly consists of three circular panels containing symbolical figures of the three cardinal virtues, Faith, Hope and Fortitude, and that on the domed canopy of panels with figures of Ceres, Cleopatra and Lucretia. It is surmounted by a reel-shaped pedestal and a crown-like vase, supporting a knight holding a sword and shield,—the latter a frequent form of finial on Elizabethan and Jacobean plate.

Cylindrical standing salts were first introduced about the middle of the sixteenth century, the earliest known example being one of 1550-51, with a plain body and stamped ovolo edgings, the cover crowned by a figure of a pikeman, which had originally belonged to Queen Anne, whose cypher is engraved on it, but is now in the possession of the Earl of Ancaster. This is closely followed in date by the small one with its cylindrical body decorated with repoussé work, the cover surmounted by the figure of a boy, with the London date-letter for 1554-55, which is at Corpus Christi College, Oxford. The fourth specimen of this form is

the ornate salt of 1562-63, probably made by Robert Danbe, and given with other valuable plate by Archbishop Matthew Parker to Corpus Christi College, Cambridge; one dated 1577-78 is in the Wallace Collection; a sixth, 1581-82, belongs to Mr. Alfred de Rothschild; and another, of 1584-85, is included in the fine collection of old English and foreign plate formed by Mr. J. Pierpont Morgan. Another is the large and important specimen of 1586-87 bought of Lord Mostyn by the South Kensington Museum. The last of these cylindrical standing salts with London marks is the Hammersley Salt, 1595-96, with pastoral subjects in relief, (the cover missing) at Haberdashers' Hall. Only one example exists with the marks of a provincial guild — the finely proportioned salt, 1567-68, believed to have been made by Peter Peterson of Norwich, and given by Sir Peter Reade to the Corporation of that city.

Exclusive of individual specimens of unusual features, such as the small salt of crystal and silver, dated 1577-78, which was sold for £3,000 at Christie's in 1902 and has since passed to Mr. J. A. Holms's collection, three other types of standing salts were made in the reign of Elizabeth, though one of these did not appear until towards the close of that period. The rarest of the types is the square-shaped, of which only four specimens are known to the writer, namely a small one of 1562-63, in a private collection; the superb salt of 1569-70, embellished with panels containing figures of the four cardinal virtues, in the possession of the Vintners' Company, one of 1583-84, belonging to Mr. Leopold de Rothschild\*; and the interesting salt, dated 1594-95, sent by Queen Elizabeth to the Court of Russia, and now in the Kremlin. After these come the "bell" salt—the body divided into three parts, with a ball finial perforated for pepper, generally decorated with low strap-work and rosettes on a matted ground—which first appears about 1580 and continues in vogue until 1613; and lastly, a tall salt, with plain cylindrical

\*"An illustrated catalogue of Leopold de Rothschild's collection of Plate,"  
by E. Alfred Jones, 1907.

body, the edges stamped with an ovolo ornament, resting on three ball and claw feet, the body supporting a shallow domed cupola, crowned by the steeple which became a popular finial for the tall Jacobean cups. This last type of salt did not, however, appear until the end of Elizabeth's reign, about the year 1599-1600, simultaneously with the "steeple" cups. A pair with the London date-letter for 1611-12, one of which has lost the cupola and steeple, is included in the remarkable collection of old English plate in the Kremlin at Moscow.\* The very small Elizabethan standing salts of various forms, such as those in the South Kensington Museum, belong to a different class.

The fine font and basin (PLATES III., and IV.) were made for Charles II. upon his Restoration, to take the place of the massive and magnificent silver font, (not now in existence) which was specially provided for his baptism by his father Charles I. The decoration on these two vessels consists chiefly of acanthus leaves, amorini, flowers and birds, embossed in the bold manner, which, as will be noted later, had just been introduced from Holland. Both bear the London date-letter for 1660-61, with the mark of an unknown silversmith illustrated on page 10. The names of many members of the Royal Family of England who have been baptized in this font are given on pages 8 and 9. It will be observed that George III. and his son, Prince Alfred, were baptized in a small basin, now kept with the companion ewer in the Gold Room at Windsor Castle. King Edward VII. was not baptized in the Tower font as is generally supposed, but in a small one of silver-gilt made to the order of Queen Victoria and the Prince Consort, which is also preserved at Windsor.

Records of Royal fonts of the precious metals made in England occur as early as the first half of the sixteenth century. One of silver-gilt at Canterbury Cathedral is described in the Jewel Book of Henry VIII. as "a fonte chased with men beastes and fowles half gilt with a cover gilte pois together cciiij xx j oz." The font in Holyrood Chapel in which

\*"The Old English Plate of the Czar of Russia," by E. Alfred Jones, 1909.

the royal children of Scotland were baptized was of brass. It was carried off in 1544 by Sir Richard Lea, who presented it to St. Alban's Abbey, and was eventually destroyed by the Roundheads. It had been replaced at Holyrood by a gold font, weighing 333 ounces, provided by Queen Elizabeth. A detailed description of the elaborate ceremonial observed on the occasion of the baptism of Charles II. in the silver font previously mentioned, in the Chapel Royal, St. James's Palace, is given in the "Provisions for the Chappell."\* An interesting royal font of silver-gilt is that of Denmark, preserved with several baptismal vessels of gold—a basin, two candlesticks and a can—at Rosenborg Castle. It was in this font that Queen Alexandra and several Danish sovereigns, including Christian VI., Frederik V. and VI., whose names are inscribed, were baptized. This large and massive font, which dates from the second half of the seventeenth century, is embellished inside with a large repoussé plaque, representing the Baptism of Christ, and on the rim with three small plaques depicting baptismal scenes of the conversion of Jews, Moslems and Roman Catholics to the Lutheran Faith. Much of the other embossed decorative work resembles the bold decoration on some of the Charles II. plate at the Tower of London.

The only specimen of an old English font of gold, for private baptisms, is that belonging to the Duke of Portland at Welbeck Abbey. It is formed of a small circular bowl with classical ornaments, supported by symbolical figures of Faith, Hope and Charity. This font was expressly made in 1797-98 by Paul Storr for the baptism of William Henry, Marquis of Titchfield, eldest son of William Henry, fourth Duke of Portland.† In the Earl of Rosebery's highly interesting and valuable collection of old plate is a small German font of silver-gilt, for private baptisms, which is dated 1537, and engraved with the names and arms of those baptised in it since that date.

\*See "Memorials of St. James's Palace." Vol. II. pp. 28-32, by J. Edgar Sheppard, 1894.

†See "Old English Gold Plate," by E. Alfred Jones, 1907.



Two important offerings of plate were made to Charles II. by loyal towns upon the restoration of the monarchy. The first is the rare and valuable wine fountain (PLATE V.) presented by the Borough of Plymouth. The elaborate decoration of marine attributes, with the central pedestal crowned with the figure of Cleopatra or an Erinnys, is typical of the growing feeling for ornate plate, as is that on the font and basin, which became a marked feature of this luxurious period in English history. The figure recalls that of Cleopatra on a fine pair of Charles II. silver fire-dogs belonging to the Duke of Buccleuch. The fountain has neither date-letter nor maker's mark, but we know from the "Receiver's Book" of Plymouth that it was obtained from the royal goldsmith, Sir Robert Vyner, who supplied all the new Regalia for the coronation of Charles II. It will be convenient at this point to mention that Vyner was not himself a practical goldsmith, but kept a shop and banker's business in Lombard Street, which stood next to St. Mary Woolnoth.\* He was apprenticed to his uncle, Sir Thomas Viner,† goldsmith, and later became a prominent member of the Goldsmiths' Company. His portrait hangs in the hall of that Company, which also treasures the possession of his gifts of an ivory hammer and a silver bell, the latter dated 1666-67 and inscribed, "Ex dono Robert Vyner Mil and Baronet 1667." He seems to have procured his plate from different silversmiths, for instance the mark on the bell is WW, as on a large mace given in 1669 to the Corporation of Hedon in Yorkshire, while the marks on the salts at the Tower belong to different makers. He enjoyed considerable success as a goldsmith and banker, and advanced the loan of the large sum of £100,000 on 22 March, 1661-62, for "his Majestie's great and weighty affaires in Ireland."

Allusion has just been made to the bold embossed decoration on the Charles II. plate at the Tower of London. Though ornamentation of

\*A view of his handsome building appears in Brayley's "Londiniana."

†Sir Thomas Viner was for some time goldsmith to the Mercers' Company.

this kind occurs in rare instances on porringers during the last two years of the Commonwealth, succeeding as it did the plain plate of that period—plate which was rarely ornamented with anything more than flat scrolls and flowers, such as may be seen on the fine two-handled cup and cover of 1657-58, presented in 1661 by Bishop Cosin to Peterhouse, Cambridge—it was not until the Restoration that it reached its highest state of development. Abundant evidence is forthcoming of the encouragement by Charles II. of the immigration of foreign artists, as we know from, amongst other sources, the report of a committee for trade, which expressly enjoins that foreign artificers be encouraged to come over.\* Jan Roettier, a Dutch engraver, who succeeded Thomas Simon† as chief engraver to the mint, is said to have accompanied Charles on his return from exile. Several painters came over to England from Flanders and the Low Countries, at the instigation, it is believed, of the king, some of whom remained permanently, while others returned after a brief sojourn here. Among these artists were Abraham Hond, Gerard Edema, Pieter Roestraeten, Simon Verelst, Caspar Netscher, the two Willem Van de Veldes, father and son, Jan Sybrecht and Gerard Soest, (the latter had, however, came just before the Restoration). But the most significant evidence of the immigration of Dutch craftsmen is the following petition of London silversmiths to Charles II. in 1664; “In the City many hundred families of natives of the trade who have not one-third day’s work, not from want of ability to work well, but from the multitude of strangers artificers who not only work publicly, contrary to your Majesty’s laws, but set very many strangers and some natives on work, whose want makes them comply with what they complain against.”

\*Calendar of State papers, Domestic papers, 2nd September, 1661.

†Thomas Simon was so enraged at his removal from the important office of sole engraver of the dies for the mint that he instantly endeavoured to prove his superiority by executing his masterpiece, the famous “Petition Crown,” which by universal consent far surpasses in execution and beauty the coin modelled by Roettier. “British Museum Handbook to the Coins of Great Britain and Ireland,” p. 132.

We know, too, that a question arose in the same year as to the assay and touch of two Dutchmen's plate. This petition recalls a similar petition of certain prominent London goldsmiths to the Goldsmiths' company against the French Protestant craftsmen who sought refuge in England after the Revocation of the Edict of Nantes.

From this petition, combined with the evidence of the decoration itself, it will be seen that this highly embossed work, which eventually became so characteristic of the plate of Charles II., reached England from the Low Countries, where it had perhaps been admired by the king during his exile. Silver furniture, such as the table and gueridons at Windsor Castle, and the celebrated suite of ornaments belonging to Lord Sackville at Knole, were decorated in this manner, as was the silver bedstead of Nell Gwyn, made by John Cooqus in 1674 at a cost of £906, the latter long since melted; and the ornaments of the Duchess of Portsmouth in her room at Whitehall Palace, which are thus freely commented upon by Evelyn, "that which engaged my curiosity was the rich and splendid furniture of this woman's apartments, now twice or thrice pulled down and rebuilt to satisfy her prodigal and expensive pleasures, whilst Her Majesty does not exceed some gentlemen's ladies in furniture and accommodation. Here I saw the new fabric of French tapestry, Japan cabinets, screens, pendule clocks, great vases of white plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number, besides some of His Majesty's best paintings." A similar state of luxury was witnessed by Evelyn on his visit in 1673 to the Countess of Arlington at Goring House, whose dressing room he describes as containing, "a bed, two glasses, silver jars and vases, cabinets and other so rich furniture as I had seldom seen; to this excess of superfluity were we now so arrived, and that, not only at Court, but almost universally, even to wantonness and profusion."

The large "Salt of State" in the form of a tower (PLATE VI.) has been rightly termed from its unusual character one of the most valuable

and interesting examples of English plate of the seventeenth century. It was presented to Charles II. by the City of Exeter at a cost of £700, as a thank offering upon the restoration of the monarchy, as was the wine fountain by the Borough of Plymouth. A technical description of this remarkable vessel is included later in this volume, together with a list of the precious stones which adorn it. The large circular domed base is applied with three large lizards and eight frogs—a form of embellishment clearly inspired by the coloured and uncoloured reptiles, insects and shells used on German plate, frequently in excessive profusion, in the second half of the sixteenth and the first half of the seventeenth century, by the celebrated silversmiths of Augsburg and Nuremburg, Wentzel Jamnitzer, Mathaeus Wallbaum and many others.

Plate embellished in this manner did not, apparently, find favour in England, as the only other recorded example of importance is the well-known cup in the form of a pea-hen, dating from the early part of the seventeenth century, given, as the form of the piece appropriately indicates, by the widow of one Peacock, to the Skinners' Company. A piece of historical plate with embellishments of frogs, lizards, and a snail, is the large owl made by N. Matthey of Neuchâtel in the second half of the seventeenth century, which was presented to the principal young men of Berne by Philip Herwart, Baron Hunningen, ambassador extraordinary of William III. of England to the Swiss, and which was acquired by the late Baron Mayer de Rothschild and is now in the Earl of Rosebery's collection.

The rarity of the form of this salt also deserves some notice. Though ecclesiastical vessels of an architectural character were common throughout the Gothic period, English plate of the Renaissance and later, fashioned after architectural designs, is exceedingly rare, and the only specimens in existence which have any resemblance to such forms are salts. Cripps mentions one of 1606 in the form of a temple; a pair of salts, dated 1626, and fashioned like short columns, belongs to the

Innholders' Company; and the 'Gibbon' salt, with a figure of Neptune, 1632, of the Goldsmiths' Company, has Ionic columns. One other highly interesting piece remains to be mentioned, the curious salt, modelled, between 1698 and 1700 by a Plymouth silversmith named Rowe, after the first Eddystone Lighthouse erected by Winstanley. In the priceless collection of plate melted by Charles I. was "a salt of gold with a cover like a tower with four portcullises, borne with two lions and two small dragons." Two of the fourteen salts possessed by Sir John Fastolfe were in the form of "a bastille with gilt roses and a tower with many windows gilt."

In Germany, monumental pieces of plate of an architectural character were made in the seventeenth century, frequently for royal gifts, as for example the three large castles on rocks, wrought at Hamburg for Christian IV. of Denmark, as presents for the Court of Russia, now preserved in the Kremlin.

Five other different shapes of standing salts, including two sets of four, are represented at the Tower of London. All these are described in old warrants and other documents as "St. George's Salts," presumably from the fact that they were used at the coronation banquets of Charles II. and James II., which took place on St. George's Day. The first set of four, with London date-letter for 1660-61, has cylindrical bodies boldly embossed with large tulips and other flowers, in the Dutch manner, which was then beginning to exercise such a profound influence in the decoration of English plate. The top rims are affixed with three scrolled brackets with heads of monsters, for supporting napkins to cover the salt in the plain receptacles below (PLATE VII.). The other set of four, though decorated with acanthus and plain leaves and monsters' faces of the time of Charles II. (PLATE VIII.), is a reversion to an early type of English salt, known as the "hour glass," which seems to have appeared in the last quarter of the fifteenth century and died out about 1525. The "hour glass" salts of about 1490 at New College and Corpus

Christi College, Oxford; two of about 1500 (one of which has a later cover), and another dated 1507-8 at Christ's College, Cambridge, with two of 1518-19 and 1522-23 at Ironmongers' Hall, are the best known specimens of this kind. While the three scrolls, originally intended for the support of napkins, have been retained on these four salts, domed and ornamented canopies resting on scrolled brackets, and crowned by mounted knights, have been added to cover the receptacles containing the salt; these canopies have doubtless been inspired by those on Elizabethan and Jacobean salts.

The three large single salts (PLATES IX., X., and XI.) have tall bodies of different outlines and with different decorative features, but with canopies crowned by mounted knights of almost identical character in each instance. The three were wrought by the same unknown silver-smith. Not only the highly embossed flowers and foliage on these salts and other Charles II. plate at the Tower, but also the grotesque faces, have been derived from Dutch sources. These faces prevail in the plate wrought by the celebrated goldsmith, Adam van Vianen of Utrecht, such as his very fine rose-water dish and ewer, of the early part of the seventeenth century, formerly the property of the Duke of Sussex but now in the possession of the Earl of Rosebery. They may also be seen on a silver ewer, depicted in a picture of "Still Life" by the Dutch artist Willem Kalf (1630?—1693) in the Rijks Museum at Amsterdam. These ornate salts are conspicuous for their rarity of form at this date, most of the existing specimens of the second half of the seventeenth century, with rare exceptions, such as the "Waldo" Salt, 1661-62, of the Clothworkers' Company, being plain, and octagonal or circular, with scrolled brackets for napkins—two forms of salts which are first noted in the reign of Charles I.

The published accounts of the coronation banquets at which these salts and the other royal plate figured are exceedingly meagre, and in only two instances is the "Salt of State" mentioned—the salt in the form of a tower, presented to Charles II. by the City of Exeter—namely in

Sir Edward Walker's published copy of the "Preparation for His Majestie's Coronation at Westminster, the 23rd of April, 1661," where the preparation of the king's table in Westminster Hall is described thus: "First the King's table being placed on the Stage under a Rich Cloath of State at the Upper end of the Hall was covered before His Majesty came into the Hall; the Sergeant of the Ewry, two Sergeants at Armes with their Maces before him making three obeisances brought up the covering and then the Gentleman Ushers and the Sergeant of the Ewry covered the Table. Then the Officers of the Pantry with two Sergeants at Armes also with their maces before them, in like manner sett the King's Salt of State and Caddinett on the Table." Sandford merely states that the "Salt of State" was set upon the table at the banquet of James II. In Havell's coloured illustration of the coronation banquet of George IV. in Sir George Nayler's sumptuous volume, the king is seen seated at the table, and though other pieces of plate are displayed thereon, no vessels resembling the Tower salts are visible. The large sum of £5,212 3s. 0d. was spent upon the fitting up and decorating Westminster Hall for this the last coronation banquet held there. Included in this amount is £51 8s. 0d., for "two tables covered with scarlet cloth to supporting the banquetting gold plate," which probably refers to the plate from Windsor Castle.

Unfortunately, the documents of the Lord Steward of the Household, referring to the coronation banquets from the reign of Charles II. to that of George III. were destroyed in a fire at the beginning of last century.

The two large and massive tankards, dating from the third quarter of the seventeenth century, (PLATES XII. and XIII.), are characteristic examples of the florid plate produced by German goldsmiths at that time, and are in striking contrast to the simplicity of contemporary English tankards. The boldness of the figures is probably inspired by those on the carved ivory tankards then becoming popular in Germany and the Low Countries. The bodies of both are decorated with differently

composed bacchanalian scenes consisting of numerous figures in bold relief, while inserted in the tops of the covers are circular medallions repoussé with Venus and Adonis. Both of the scrolled and foliated handles, with grotesque heads on the shoulders and lower extremities, are identical, as are also the double foliated and scrolled thumb-pieces. The wide borders of the covers and the splayed bases are embossed with grotesque faces, similar to cuttle-fish, bearing a close resemblance to those on the lower rims of the standing salts (PLATES IX., X., and XI.), and other English plate of the same period, and in the opinion of the author added to the tankards by the goldsmith of Charles II. The mark of Hamburg is stamped on both tankards, with the mark of a maker at present unidentified. These two vessels were used as flagons for the christening at St. James's Palace of Princess Augusta (afterwards Duchess of Brunswick) third daughter of Frederick Louis, Prince of Wales, and Augusta Princess of Wales, as well as at the baptisms of all the children of George III., except Prince Alfred.

Though engraved with the royal arms and cypher of William and Mary on its domed centre, the large plain silver-gilt "Maundy Dish" bears the London date-letter for 1660-61. (PLATE XIV.) This dish is known as the "Maundy Dish," from the fact that it is used once only in the year, for no other purpose than the distribution of the Maundy money, on Maundy or Holy Thursday in Westminster Abbey.

Plain dishes of this kind were made in goodly numbers for rose-water, usually with companion ewers, in the reign of Charles I.; for example, one of 1635-36 exists at Trinity College, Cambridge. They continued in favour, generally with flat centres and moulded edges, throughout the Restoration period, such as that of 1671-72 presented to the same Cambridge college by George Villiers, Duke of Buckingham; and the dish of 1679-80 at Magdalene College. Several others date from Queen Anne and George I. The earliest known plain alms-dish



with a domed centre forms part of the Duke of Kent's service of communion vessels, wrought in 1610-11, at Sidney Sussex College, Cambridge, while a dish, 1669-70, very similar to that at the Tower of London, is in the chapel of Pembroke College, Cambridge.

The tall flagons of cylindrical form, such as the notable communion flagon of William and Mary, 1691-92, (PLATE XV.), which with the equally important companion alms-dish of the same date is at present used in the Chapel of St. Peter ad Vincula only on the three great festivals of Christmas, Easter-day and Whitsunday, first appear towards the end of the Elizabethan era, though the form existed in a smaller size as early as 1572—the date of the rare example preserved in Teffont Ewyas Church in Wiltshire. Another important specimen, not generally known, is that of 1597-98, which was given to Christ's College, Cambridge, by Henry, James and Sidney Montagu, sons of Sir Edward Montagu, Kt., who afterwards became the first Earl of Manchester, Bishop of Winchester, and Master of the Court of Requests to Charles I., respectively. A pair of the taller flagons, of 1594-95, engraved with grotesque animals, flowers, fruit and scallops, and embellished above the bases with cable mouldings, on which are three cherubs—an embellishment evidently suggested by that found on the tall German flagons, wrought in the Baltic provinces in the sixteenth century—are in the Treasury of the Kremlin, where there is also a Jacobean flagon, 1613-14, which is described in the inventory as having belonged to the "Csaricsa nun Helen Theodorovna," the first wife of Peter the Great, who forced her to enter a convent. This vessel is decorated with panels representing Neptune and mermaids riding sea-monsters, large scallops, cherubs' heads and terminal figures. Another flagon exactly similar, but dated 1611-12, is now in the Treasury of the Patriarch at Moscow, and was probably one of the four flagons presented to the Patriarch by James I. in 1620. Yet two more pairs of these massive Jacobean vessels are in the Kremlin, one pair

being dated 1617-18, the other undated; the former is enriched with panels of marine monsters—a familiar feature in large plate of this time—clusters of fruit, strap-work and foliated scrolls, while the decoration on the other pair consists of two wide bands of flowers in flat relief on a tooled background.\* Other tall flagons of the same type, dated 1618-19, and 1625-26, belong to the Corporation of Norwich. The earliest tall flagons of this shape with plain bodies devoid of all attempt at decoration are the pair of 1602 at New College, Oxford, which are only four years earlier than another pair, also plain except for enriched mouldings, at Corpus Christi College in the same University. Though the decorated flagons did not entirely die out in the reign of Charles I., as may be instanced in the pair, 1638-39, of the Corporation of Bristol, the tall flagons of that period are quite plain, with wider splayed bases than prevailed in the previous reign. With the Restoration came the ornate plate, already described; and many of the flagons of that time, as the pair which belonged to the Dutch or German Chapel Royal, St. James's, now Marlborough House Chapel, and those of 1683-84, given by the celebrated Duchess of Portsmouth to the Corporation of Portsmouth, are repoussé with acanthus leaves on the wide bases, as is also the superb pair, 1663-64, sent by Charles II. to the Czar Alexis of Russia. The bodies of the latter are further decorated with animals and large tulips. A pair of tall cylindrical flagons, 1661-62, embossed with large sprays of tulips and roses in the Dutch style, like those on the four salts (PLATE VII.), are at Christ Church, Oxford.

It will be observed from the illustration that the base of the William and Mary flagon at the Tower is repoussé with acanthus leaves—a common addition to English tankards, porringers and cups from about 1660 to 1685. The decoration on the body of this flagon, composing embossed cherubs' faces, scrolled acanthus foliage and festoons of flowers and fruit on a granulated ground, differing but slightly from that on the

\* E. Alfred Jones's "Old English Plate of the Czar of Russia," 1909.

companion alms-dish, (PLATE XVI.), suggests the influence of the boldly relieved carvings of Grinling Gibbons and the sculptured decoration in the architecture of Sir Christopher Wren. The central scene, depicting the Last Supper within an embossed laurel frame, on this alms-dish is of somewhat rare occurrence on ecclesiastical plate at this date, 1691-92, though fairly common in the reign of Charles II., several dishes of this kind being known—one of great size, formerly in the Chapel Royal, Whitehall, now at Windsor Castle; the equally large dish, dated 1660, with four other Scriptural subjects in panels on the wide rim, in the Chapel Royal, St. James's Palace; another in St. James's Church, Piccadilly; and a fourth, 1668-69, given to King's College Chapel, Cambridge, by Thomas Page, Provost of that college.

In 1689, the cost per ounce for making a silver "altar bason curiously chased and gilt" weighing 239 ounces, was 12s. 4d., which was also the price paid for two flagons, weighing 191 ounces, for the Royal collection.

Serjeants-at-arms, originally called "serjeants-à-masses," from the latten or iron maces which they carried, were first appointed by Philip (Augustus) II., King of France, for the purpose of guarding his person against suspected assassins when he returned to France, after his desertion of the cause of the Crusaders.\* It is supposed that this royal body-guard was introduced into England by Richard I. The original number of twenty-four was increased to thirty by 1300. In the reign of Henry VIII. there would seem to have been only eight serjeants-at-arms. According to Hollar's illustration of the coronation procession of Charles II., the number was then extended to twenty, which is corroborated to some extent by the inclusion of eighteen silver-gilt maces in one of Sir Robert Vyner's bills. At the coronation of James II., the number, mentioned by Sandford, was sixteen: "the serjeants-at-arms,

\*Jewitt and Hope, "Corporation Plate and Insignia of Office," etc. Vol. I, p. xxiv. 1895.

in number sixteen, being divided into two classes, attended the King's and Queen's Regalia, viz., Four on each side of the Queen's and Four on each side of the King's Regalia." The present number of serjeants-at-arms is eight, as in the reign of Henry VIII.

All the eight maces at the Tower of London, though they differ in several minor details of decoration, fully explained later under the technical description, belong to the series of great civic maces which gradually became larger from the early part of the seventeenth century and reached their highest development in size in the reign of Charles II. The mace of the House of Commons retains the original shaft made by Thomas Maundy for the Parliament in 1649; but the head with the Commonwealth devices was replaced at the Restoration by the present head with regal symbols, as were the maces of the University of Cambridge and others. The older mace of the House of Lords, which dates from Charles II's time, closely resembles the mace at the Tower. (PLATE XVII. No. 2), as do the two William and Mary maces of Dublin Castle. Civic and other maces of this form continued to be made with some modifications throughout the eighteenth century—for example, the historical silver maces, 1753, of Norfolk, Virginia, and, 1756, of the State of South Carolina, both in the United States; the two maces of 1753 and 1787 of Jamaica, and that of 1791 of the Colony of Grenada; and the mace of the old Irish House of Commons, 1765-66, now belonging to Lord Massereene and Ferrard.

Not one of the maces of the serjeants-at-arms bears a hall mark, and only four are stamped with a maker's mark, namely that of Francis Garthorne who made the alms-dish at the Tower, the William III. mace at the House of Lords, and the slender silver mace, with a globe of facettèd crystal, of the Lord High Treasurer of Scotland,\* as well as much other plate, enumerated later.

\*This interesting mace is described by Mr. A. J. S. Brook as earlier than 1525, but a comparison of the mark with that on four of the maces at the Tower reveals the fact that they are identical, and that, therefore, the date of this mace is about 1690. See "Proceedings of the Society of Antiquaries of Scotland" Vol. 24. 1889-90, p. 100.

That only two of the Charles II. maces for serjeants-at-arms should now be in existence is not altogether surprising in view of the necessity, as it was deemed, that these important symbols should at all times appear in perfect condition. When a mace became damaged, it was not an infrequent custom to bestow it upon the serjeant-at-arms in recognition of some special service, as the following warrant of the Earl of St. Albans to Sir Gilbert Talbot, master of the Jewel House, will show.

“Whereas His Majestie hath thought fitt to bestow upon Roger Harsnet Esq. one of His Majestie's Sergeants-at-Armes the old Mace with which hee attends upon His Majestie, in regard of His Extraordinary service being Employed by the Right honorable the Lord Commissioners of His Majestie's Treasure in fetching in His Majestie's Revenue. These are therefore to sign unto His Majestie's pleasure that you prepare and deliver unto the said Roger Harsnet a new Mace of the same quantity and proportion as the former for his attendance on His Majestie And allsoe that you deliver unto him the old Mace, And this shall be your Warrant Given under my hand this 4th day of Aprill 1672 In the 24th year of His Majestie's Reigne.”

The earliest of the State Trumpets at the Tower dates from 1780-81. The older ones, provided for the coronations of the Sovereigns, from Charles II. to George III., appear to have been melted.

These trumpets resemble in shape and decoration the two belonging to the Corporation of Bristol, engraved “JOHN HARRIS . LONDINI . FECIT,” which, according to an entry in the Council book, were provided in 1715 for the two trumpeters of the two troops of horse formed in that city in that year.

The only other old silver trumpet in England known to the writer is the highly interesting specimen, embossed with winged heads, fruit and flowers, which was presented to Queen's College, Oxford, by John Williamson in 1666, for the purpose of calling the members to dinner by the sound of a clarion—a custom enjoined by the Founder's Statutes and observed to this day at that college.

The unfortunate destruction of the registered marks at Goldsmiths' Hall, shortly after the Fire of London, renders the identification of the

makers' marks on the Tower plate impossible, except in the case of the William and Mary alms-dish and one mace, the two maces of James II., and the one of Queen Anne, all of which are stamped with a mark bearing the initials it is believed of Francis Garthorne of Sweethings-lane—a silversmith who was extensively employed in making plate for the English Court, from Charles II. to George I. He made some plates of 1688-89, at St. Mary-le-Bow, Durham; a large mace, 1687, at Newcastle-on-Tyne; two maces, 1703-4 at Malmesbury; a great mace 1714-15, at Richmond, Yorkshire; a jug, 1696-97, and a pair of castors of about the same date, at Windsor Castle; an alms basin, 1684, and a paten, 1694, given by William and Mary to Trinity Church, New York, and a set of communion vessels of 1709, presented by Queen Anne to the same church. His mark is also found on the six silver vessels, 1711, sent across the Atlantic by Queen Anne to St. Peter's Church, Albany. Some other communion plate in America was made by him, namely, a flagon and chalice at St. John's Chapel, New York, three vessels at Christ Church, Cambridge, Massachusetts, and a flagon at St. Paul's, Newburyport, in the same American State, all dated 1694-95, and bearing the royal arms and cypher of William and Mary. His plate is also represented in Canada by the flagon, chalice and alms-basin at Brantford, and two vessels at Deseronto, all dated 1711, and engraved with the royal arms and cypher of Queen Anne. He made the massive service of sacramental plate, 1728-29, given by the eighth Earl of Exeter to the chapel of St. John's College, Cambridge.

The maker's mark on the Elizabethan salt is illegible; the wine fountain is without marks; the date-letter is absent from the salt in the form of a tower, but it has a maker's mark, reproduced on page 19, which has not been found on any other plate; the maker's mark on the four salts on page 21 appears on the pair of large standing cups and covers, sent by Charles II. to the Czar Alexis of Russia, and also on the "Leche" tankard at Sidney Sussex College, Cambridge; the maker's device, an

orb and star, is stamped on the "Maundy Dish", and on the rare silver altar candlesticks of 1664-65, in the chapel of Pembroke College, Cambridge; the mark T A., on the three standing salts is on a caudle cup of 1668-69 at Merton College, Oxford; and the maker's mark SH., linked, on the flagon, is like that on the "Henry Green" tankard, 1692-93, at Pembroke College, Cambridge.

The old silver-gilt communion vessels of the Chapel of St. Peter ad Vincula within the Tower of London, famed as the burial place of many illustrious persons, including Anne Boleyn, Katherine Howard, and Margaret, Countess of Salisbury, number five pieces—two communion cups and three patens. Earliest of all is a cup stamped with the London date-letter for the second year of Queen Elizabeth's reign, 1559-60, though not provided for the chapel until 1629, as the inscription indicates (PLATE XXI., No. 1). The plainness of the cup is only relieved by the incised horizontal lines on the knop and by the step-like mouldings at each end of the stem and on the border of the foot, which has a stamped ovolo edge,—features commonly seen on Elizabethan and Jacobean sacramental cups. The other cup, made in 1637-38, and inscribed 1637, is very similar, but is devoid of these enrichments, (PLATE XXI., No. 2).

In outline these two cups resemble the conventional type, which was rarely decorated with more than the Holbeinesque strap band filled with arabesques, adopted at the Reformation in every county throughout England and Wales, in obedience to the injunctions of Archbishops Matthew Parker and Grindal that the clergy should not minister in any "profane cups, bowls, dishes or chalices heretofore used at Mass," but in a "decent communion cup."

The two small plain Carolean patens of 1629-30, and 1638-39, (PLATE XXII., Nos. 1 and 3) are examples of the larger type of utensil for the sacramental bread, which gradually superseded the small and

closely-fitting Elizabethan and early Jacobean paten-covers. It must not, however, be supposed that the paten, which also acted as a cover, ceased to exist; it was only the type with a narrow over-hanging and closely-fitting edge which gave way to a larger paten with a wide flat rim. This latter paten continued to be made in an increasingly large size throughout the seventeenth and a great part of the eighteenth century.

The third and larger paten, of 1681-82 (PLATE XXII., No. 2), was presented to the chapel by Edward Conyers, "keeper of his Majestie's Stores of Ordnance Armour."

For the three great Church festivals of Christmas, Easter-day and Whitsunday, the vessels in the chapel are temporarily increased by the inclusion of the magnificent flagon and alms-dish (PLATES XV. and XVI.), which are removed there from the Jewel House.





THE CORONATION ANOINTING SPOON, SILVER-GILT,  
LATE 12TH OR EARLY 13TH CENTURY.

With the exception of the gold ampulla this Spoon is the only piece of the magnificent regalia of the Sovereigns of England which has survived the troubles of the seventeenth century. The ruthless destruction which was then begun by Charles I., who in 1643 converted into money the crown and sceptre, as well as other priceless treasure in gold and silver plate, was completed by the House of Commons on the 9th of August, 1649, when the following order was issued: "That the regalia be delivered to the trustees for the sale of the goods of the late king, who are to cause the same to be totally broken, and that they melt down all the gold and silver, and sell the jewels to the best advantage of the Commonwealth." Neither the high historic importance of a large portion, including, as it did, "King Alfred's gold crown" and "Queen Edith's crown," nor the vigorous protest of the Lords that the workmanship of the ancient regalia far outweighed the intrinsic value of the metal and jewels, convinced the Commons of the sacred necessity for sparing for ever what must have been priceless examples of the jeweller's art.

The handle of the Spoon is divided into three sections, two of almost equal length, and the other slightly shorter, and it terminates in a plain flattened knop like a seal. The end section is a plain twisting, separated by a grotesque head from the central flattened division, the top of which is decorated with fine running scroll-work, formerly filled in with enamel, while the back is incised with a zig-zag band, dotted inside. This section is separated from the third division of the handle by a thick square ornament with rounded corners, chased with a circle on the front and back. The third and more ornate section is decorated in the centre with a circular chased ornament, with a beaded border; two pearls are set on each side, and the embellishment of the front is completed by two circular ornaments, originally enamelled. Nothing more than some interlaced scroll-work decorates the back. The handle is joined to the

bowl by a grotesque head of the same form but smaller than that on the other part of the handle, above the downward drop, known as the "keel and disc," and commonly found on early Christian spoons, several of which may be seen in the British Museum. The bowl, divided by a ridge in the middle into two parts for the oil into which the archbishop dips his fingers in the anointing ceremony, is engraved in front with foliated scroll-work, while the back is plain except for a slight leaf pattern.

The handle is undoubtedly in its original state, except for the loss of the enamel and the addition of new pearls, and dates from the latter part of the twelfth, or the beginning of the thirteenth century, when it may have been made for the coronation of Henry III, after the loss of the Crown jewels by King John in the Wash. But the bowl would seem to have undergone some subsequent alteration in shape, probably for the coronation of Charles II., at the instance of the king's goldsmith, Sir Robert Vyner, who appears, however, to have retained a mediaeval form of decoration in the foliated scroll-work engraved inside.

The twisted pattern on the end of the handle is of common occurrence in Norman architecture, while the scroll decoration, similar to that on the other part, frequently occurs in architectural features late in the twelfth century, for instance, in the capitals of pillars in St. Peter's, Northampton, and in the famous prior's door at Ely. It occurs also on a relic of historical interest—the mitre of St. Thomas of Canterbury, at Sens.

Foliated scroll-work in a more elaborate style decorates the border of the celebrated gold altar frontal of the eleventh century, given by the Emperor Henry II. to Basle Cathedral, now in the Cluny Museum, Paris; and it may also be noticed, in a more restrained manner, on the thirteenth century reliquary-head of St. Eustace, from the same cathedral treasury, in the British Museum. Such scroll-work is observable on the valuable German casket, of wood covered with silver, dating from the twelfth century, in Mr. J. Pierpont Morgan's collection, as well as on the

iron-work on the early thirteenth century English chest at Church Bampton, Northants, and on the more beautiful chest, of slightly later date, at Icklington, Suffolk. Numerous other instances might be quoted in proof of its prevalence in various forms of art in the twelfth and thirteenth centuries: it is, for example, found in the late thirteenth century Psalter, which belonged to John Grandison, bishop of Exeter, preserved in the British Museum.

A beautifully coloured illustration of the Spoon is included in Henry Shaw's book on the dresses and decorations of the Middle Ages, wherein the handle is shown with blue enamel, and the circles on each side of the pearls with green enamel. The authority for the colours of the enamel is not given, and as all the enamel can hardly have disappeared since so recent a date as 1843, when this work was published, it may, therefore, be assumed that the colours are conjectural.

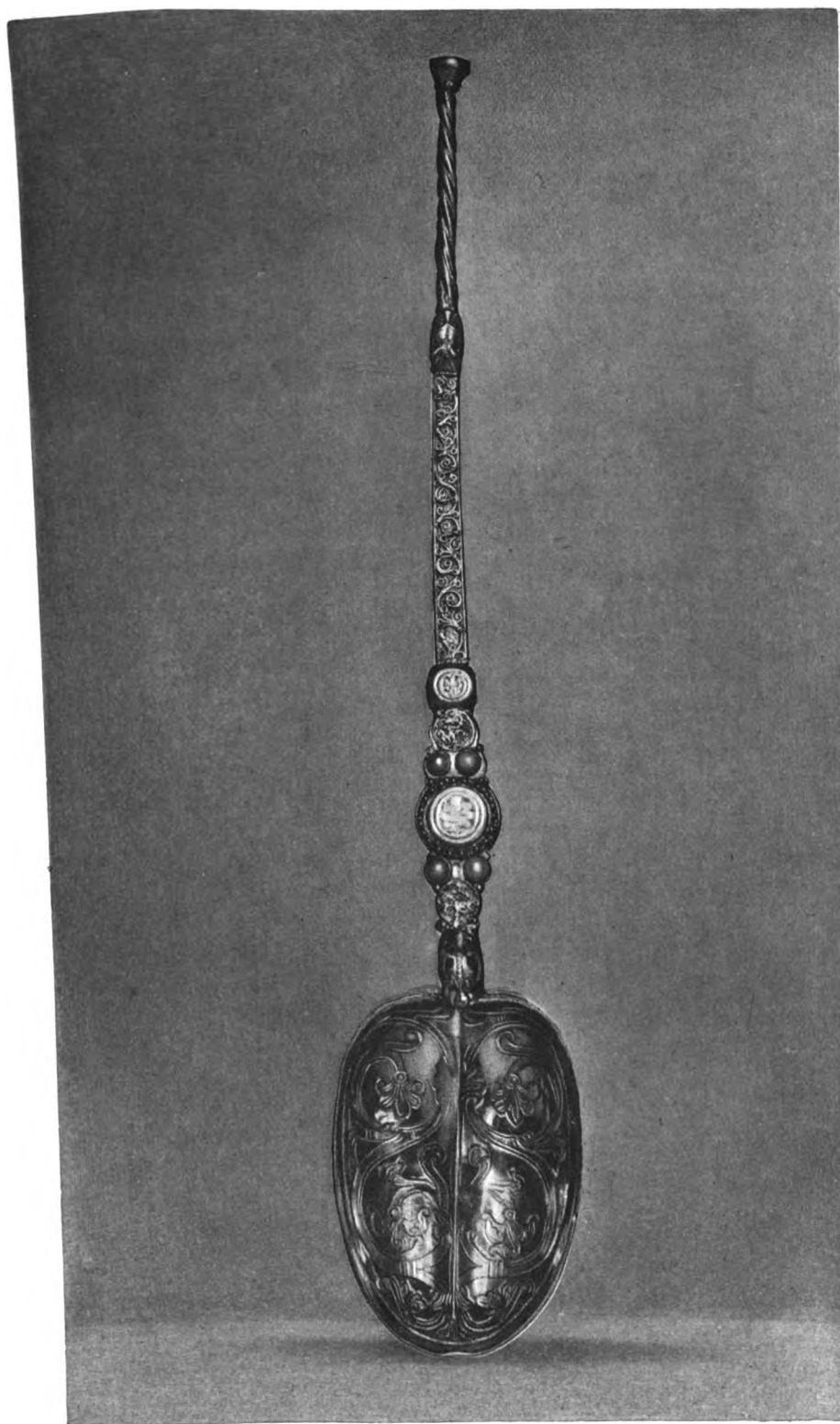
The Spoon has been re-gilt several times since the coronation of Charles II., first for James II. in 1685, when one new pearl was set in it, the whole cost being twenty shillings. Four new pearls, costing three pounds, were set in it for the coronation of William and Mary. It was re-gilt for George IV. by Rundell, Bridge and Rundell.

The Royal collection of Plate at Windsor Castle contains two silver-gilt spoons, of the same length, copied from this ancient coronation spoon, in 1820-21, for which year they bear the London date-letter, and were doubtless made for George IV. The ends of each are set with a single turquoise, the eyes of the grotesque animals' heads being rubies; one of them is enriched with a cabochon emerald, a cabochon ruby and six pearls, and the other with a cabochon ruby, a turquoise, four pearls and a small cabochon ruby.

The total length of the spoon is  $10\frac{1}{2}$  ins.

(PLATE I.)







STANDING SALT, WITH COVER, SILVER-GILT, 1572-73,  
KNOWN AS "QUEEN ELIZABETH'S SALT."

This fine example of an Elizabethan Salt is cylindrical in form, the body being decorated with three circular panels in embossed laurel frames, one containing a seated figure of Faith, holding the cross and chalice, with "FIDES" engraved in Roman capitals in a plain elongated oval panel on the moulding below; the second with Hope, seated with clasped hands, "SPES" engraved underneath; and the third with the symbolical figure of Fortitude, a broken Corinthian pillar and a lion, "FORTITVDO" engraved below. All the figures and the other details in the panels are repoussé. Each panel is divided by a caryatid, boldly applied, which is surmounted by a plain flat scroll bracket, with a female mask applied to the end of each, these brackets being affixed to a narrow beaded moulding on the body. The four corner spaces outside the panels are occupied by festoons and fruit in repoussé, on a matted ground. The moulding on which the names of the figures are engraved is decorated with three masks, at the feet of the caryatid figures, and fruit in high relief. Between this moulding and the base is a band repoussé with amorini playing amongst foliage. The convex base, which rests on three terminal-figure feet, is embellished with three masks in strap-work panels, separated by garlands of fruit and circular beaded ornaments. One of the feet is engraved with the cypher of Charles II. C.R., surmounted by the royal crown. It has a plain circular receptacle for the salt, with a stamped ovolo edge, while the top border of the body is decorated with very bold fruit, with a stamped egg and tongue band underneath. The ornate decoration of the domed cover, which rests on four fine brackets formed of scrolls and dolphins, consists of three circular medallions, in laurel frames, containing figures of Ceres, Cleopatra and Lucretia in high relief, the names, "CERES," "CLEOPATRA," "LVCRECIA," in Roman capitals, being engraved in ornamental panels joined by strap-work on the rim below; the lower edge is enriched with



a rope-like moulding, and a stamped beading corresponding to that on the top of the body. The cover is surmounted by a reel-shaped pedestal, ornamented with ovolo work, and affixed with three scroll brackets which have human masks applied in front; above this pedestal is a crown-shaped ornament, engraved at the side with interlaced basket-work, and decorated at the top with fruit in repoussé, and supporting a small, circular, fluted pedestal, crowned by a standing figure of a knight holding a sword in the left hand and a shield in the right. The cover is pounced inside with a Tudor rose.

The weight of the Salt, according to the mark on one foot, is 50 ozs. 3 dwts., and according to another as 51 ozs.

Total height,  $1\frac{3}{4}$  ins. ; height of the body,  $5\frac{1}{4}$  ins.; diameter of the receptacle for the salt,  $3\frac{1}{4}$  ins. ; diameter of the base,  $5\frac{1}{4}$  ins.

London date-letter for 1572-73. The maker's mark is illegible.

(PLATE II.)





LARGE MASSIVE FONT, WITH COVER AND BASIN,  
SILVER-GILT, 1660-61.

The high domed cover is divided into three tiers, the two upper being embossed with bold acanthus leaves, and the lower embossed with six amorini in various attitudes, one holding a bird, among tulips and other flowers ; it is surmounted by a circular vase-shape pedestal with a flat top, the side chased with acanthus and water leaves, supporting a figure of St. Philip in the act of baptizing the eunuch. The cypher of Charles II., C.R., surmounted by the royal crown, is engraved on the cover.

The large deep bowl has a flat and plain edge, with three narrow lines incised under the plain lip, and the body is embossed with an elaborate design consisting of various flowers with six amorini in different positions, one holding a torch, another a mantle, the third a hammer, the fourth a sword, the fifth ropes, and the last a sheaf of corn. The royal arms of the Stuart sovereigns, as in the Basin, are engraved inside the bowl.

The high cylindrical stem, which is divided in the middle by a large compressed knop, is decorated at the top with acanthus leaves chased in slight relief, and on the other parts with tulips and other flowers, on a burnished ground ; the knop is divided by a narrow flat moulding into two sections, both chased with acanthus foliage, while the border of the circular, splayed base is chased with similar foliage. The royal arms of the Stuart sovereigns, within the garter band and motto, with the cypher of Charles II., are engraved on the foot.

The massive circular Basin has a flat and plain centre, which is engraved with the royal arms of the Stuart sovereigns, surrounded by an embossed laurel frame. The wide border with scalloped edge is embossed with traces of monster faces, three amorini in various attitudes holding sprays of flowers, and three large birds resembling eagles, with wings displayed, the intervening spaces being occupied with bold flowers.

This Charles II. Font, with the two tankards (PLATES XII. AND XIII.) has been used for christenings of several members of the Royal Family of England. Though it has doubtless figured in other baptismal ceremonies, the earliest authentic instance where the name is mentioned is the baptism of Princess Augusta (who afterwards became Duchess of Brunswick) third daughter of Frederick Louis, Prince of Wales, and Augusta, Princess of Wales, which took place at St. James's Palace, on Monday, 29 August, 1737, and of which the following is a contemporary account: "About 8 o'clock in the evening the young Princess was christened 'Augusta' by the Archbishop of Canterbury, Dr. John Potter. The King and Queen were godfather and godmother, and were represented by the Duke of Grafton, Lord Chamberlain, and the Duchess of Richmond (first Lady of the Bedchamber to Queen Caroline). The Duchess Dowager of Saxe Gotha was likewise godmother, and was represented by the Countess of Burlington. The young Princess was in a magnificent cradle elevated two steps, under a Canopy of State. The Princess was afterwards laid in the Nurse's lap, upon a rich cushion, embroidered with silver, and silver tassels, and fringes, with the most exquisitely fine laced linen. The Princess of Wales had on an exceeding rich stomacher, presented by His Royal Highness, adorned with jewels, and sat upon her bed of state, with the pillars richly adorned with fine lace, embroidered with silver. The Prince of Wales was present, and richly dressed, with his star set round with precious jewels, and attended by the Lords of his Bedchamber. The Font and Flaggons for the Christening were brought from the Tower, and were those used for the Royal Family for some hundred years past. The Cradle valued at £500 was made by Mr. Williams, his Majesty's Cabinet Maker, the inside and curtains were white satin, laced with silver lace. The Covering, crimson velvet with gold lace fringes and tassels. At the feet were four lions finely carved and gilt."

The next occasion when the font was used was for the baptism of George IV., which was performed in the Grand Council Chamber in St. James's Palace, on 8 September 1762, by Thomas Secker, Archbishop of Canterbury. All the other children of George III., except Prince Alfred, were also christened in this font, in the same palace, namely, the Duke of York, 14 September 1763, in the Presence Chamber, by Archbishop Secker; William IV., 18 September 1765, in the same room by the same prelate; the Princess Royal, afterwards Queen of Württemberg, in the Drawing Room, 27 October 1766, by Archbishop Secker; Edward, Duke of Kent, by the Bishop of London, 30 November 1767; and the Princess Augusta, in the Great Council Chamber, 6 December 1768. The following children of George III. were baptised in this font in the Grand Council Chamber, St. James's Palace, by the Honourable F. Cornwallis, Archbishop of Canterbury; Elizabeth, Princess of Hesse-Homburg, 17 June 1770; Prince Ernest, Duke of Cumberland and King of Hanover, 5 July 1771; Augustus, Duke of Sussex, 25 February 1773; Adolphus, Duke of Cambridge, 24 March 1774; Mary, Duchess of Gloucester, 19 May 1776; Princess Sophia, 1 December 1777; and Prince Octavius, 23 March 1779. The font and basin with the two tankards were also removed from the Jewel House in the Tower of London for the baptism of Princess Amelia in St. James's Palace; but, according to a print by Page of the ceremony, which was performed by Archbishop Moore of Canterbury, the font then used appears to have been of stone, with a pedestal formed of twisted dolphins.

George III. himself and his son, Prince Alfred, were christened in a silver-gilt basin, which is preserved with the companion ewer in the Gold Room at Windsor Castle, and which is inscribed: "This Basin and Ewer was used at the Christening of George the Third at Norfolk House, June the 21st in the year 1738 was presented on that occasion by His Father Frederick Prince of Wales to The Princess of Wales, and on the 17th of October 1780 it was used at the Christening of H.R.H. Prince Alfred son of George the Third."

This small basin is oval in form, with a shaped rim beaded on the edge; four large sprays of palms and laurels, and the royal arms are affixed thereto. The ewer is vase-shape, with the royal arms applied in front, and the same sprays, with the addition of the royal crown at the sides; the scrolled handle is surmounted by a figure of Hercules slaying the hydra. They are of English workmanship of the first quarter of the eighteenth century.


A new silver-gilt Font, at present in the Gold Room at Windsor Castle, with the London date-letter for 1840-41, was provided by Queen Victoria and the Prince Consort for the baptism of the royal children, and it was in this vessel, not in the Charles II. Font at the Tower of London as is generally supposed, that King Edward VII., the Empress Frederick and the other members of the royal family were christened. The bowl of this font is circular, with large sprays of flowers and ivy applied to the edge and a large rosette inside, and it rests on a circular base with three square projections adorned with three seated cherubs playing harps; it is embellished with the royal arms of England and the arms of Prince Albert.

The Charles II. Font and Basin have been re-gilt several times. In 1702 the warrant for this restoration is worded; "gilding the greates fonte and bason in the tower 911 ounces at 3s. £136 13s. od." It was again re-gilt by order of George II. in 1727 and by George III. in 1761. The ebony pedestal provided for it by Charles II. on 15 October 1662 at a cost of seven pounds seems to have perished.

The weight quoted for the Font and Basin in the reign of George III. was 913 ounces,

Total height, 37 inches; height, exclusive of the cover, 24 inches; diameter of the mouth,  $17\frac{5}{8}$  inches; diameter of the foot,  $9\frac{1}{2}$  inches.

Diameter of the basin,  $22\frac{5}{8}$  inches.

London date-letter for 1660-61. Maker's mark, R.F., with a pellet between, and two pellets above and below, in a shaped shield 

(PLATES III. and IV.)











LARGE WINE FOUNTAIN, SILVER-GILT, *circa* 1660.

Erected in the centre of the wine fountain is a tall octagonal structure with four plain niches, two containing figures of Neptune standing with one foot on a dolphin, and the other two containing seated sea-nymphs holding conch-shells above their heads. Applied to the top and bottom of each side of this structure is an embossed festoon of fruit, while a garland of similar embossed fruit is fixed to the corners between the figures. Between each of the figures is a large escallop shell, projecting from the central structure. The latter is surmounted by a vase-shaped ornament, chased and embossed with acanthus leaves, which supports a tall draped female figure of classical style with serpents in her uplifted hands, representing an Erinnys, or perhaps Cleopatra.

The interiors of the four large receptacles are repoussé with (i) Neptune and Amphitrite; (ii) two tritons riding marine monsters, one spearing the other; (iii) mermaids and dolphins; (iv) two sea-nymphs riding a dolphin, and a merman holding a basin of flowers. These receptacles are separated by small shaped oval receptacles, repoussé with grotesque faces, while the shaped borders are decorated with repoussé work.

The large circular domed base, which rests on four mermaids with double-fish tails, is embossed with four shaped and scrolled panels, each containing a cupid riding a dolphin, and separated by suggestions of monster faces.

This rare and interesting piece of plate was presented to Charles II. by the Borough of Plymouth, and according to the following extract from the "Receiver's Book" of that town, the amount paid for it and another piece of plate to Sir Robert Vyner, the King's goldsmith, was £400.

"1659—60, Item paid Mr. Tymothy Allsopp for two Royal pieces of plate bought by him of Alderman Vynar, of London, by order from the Mayor and Cominalty of this Burrough, which upon their speciall Request was presented to the King's Most Excellent Majesty upon his happy Restauration of the Government of his Dominions by the hands of Sir William Morrice Knight, the King's Chiefe Secretary of State, and Samuel Trelawny, esqr., Burgesses of this Burrough in this present parliament, Sergeant Maynard, Recorder of the Burrough, and Edmund fflowell, Esqr., the towne Councell the summe of flower hundred pounds."

In addition to this sum, the Corporation spent £49 15s. 9d. for proclaiming the King, £16 4s. 4d. for putting up the royal arms in the Guildhall, and 17s. 6d. for painting them on the shambles.

Though two pieces of plate are mentioned in this extract, it would seem from the following reference in the Plymouth "Black Book" or "Town Ligger," that only one, the wine fountain, was actually given to Charles II. : "1659. JOHN KINGE. Charles the Second was proclaimed in this towne with great tryumph, the Cunditts running two dayes with wyne and shortly after a curious psent of Rare wrought plate was psented his Majesty by this Corporation, which was graciously accepted." John Kinge was the Mayor of Plymouth at this date.

The names in the foregoing extract from the "Receivers' Book" refer to Timothy Allsop who represented Plymouth in Parliament in 1656 and 1659; Sir William Morice, Secretary of State and theologian, one of the Members for Parliament for this Borough from 1660 until his death in 1676; Samuel Trelawney of Ham, who was member from 1660 until 1666, and died in prison; and Sir John Maynard, judge, appointed recorder of Plymouth in 1640, elected Member of Parliament for Totnes in the Short Parliament of 1640 and in the Long Parliament, for Plymouth during the Parliament of 1656-58, and for Bere Alston, Devonshire, in the Convention Parliament. He was one of the first serjeants called at the Restoration, became King's serjeant, was knighted 16 November, 1660, and was elected with Edmund Fowell, whose name also appears in the account for this royal gift of plate, member for Plymouth in 1660, but was unseated on petition; he rode in the Coronation Procession on 23 April, 1661, and represented the Borough of Plymouth in Parliament in 1679, 1681, 1689 and 1690.

This fountain has been re-gilt on several occasions, chiefly for Coronation ceremonials, notably for the Coronation of Queen Anne, when the sum of £64 16s., representing 432 ounces of gold at 3s. per ounce, was spent upon it, described in the account as "boylling the

ffountaine and ffigure in the tower." The next occasion was for the Coronation of George II., when three ounces more, at the same cost per ounce, were used upon it, "gilding the large chaced ffountaine in the Tower." Though some of the other Tower plate was re-gilt at the Coronation of George III., this vessel does not appear to have been then included. It was, however, re-gilt for George IV., by Rundell, Bridge and Rundell, their charge being £68.

The total height of the Wine Fountain is 30 ins.; greatest width,  $28\frac{1}{4}$  ins.; diameter of the base,  $13\frac{3}{4}$  ins.

No marks.

English, *circa* 1660.

(PLATE V.)









LARGE SALT, IN THE FORM OF A TOWER, SILVER-GILT, *circa* 1660,  
KNOWN AS THE "SALT OF STATE."

A massive four-sided castellated structure, in the form of a keep, with three-quarter attached drum-towers at the angles, supporting a heavy circular tower of coursed masonry, one course of that of the curtain walls being equal in height to the two courses of masonry of the drum-towers. In the centre of one face is an entrance gateway of Renaissance design, circular headed, with imposts at the springing, within an attenuated order, consisting of pedestal, column and entablature complete, supporting in place of a pediment, a scrolled ornament set with an artificial blue stone and two emeralds. A raised portcullis is visible in the entrance. In the centre of the other face is a gateway with an arched top on two pillars, and with five semi-circular stone steps leading up to it. Between the gateways and the drum-towers, on either side, is an embrasure with the muzzle of a gun projecting through. The upper division of each curtain wall contains two windows with two lights in each. At either side, and separating the lights, are slender columns, with bases and capitals, supporting an emblature and carrying a pediment with an elliptical-shaped head set with a large emerald; the containing mouldings of the head have volute terminations. Springing from about two-thirds the height of the columns, in each opening, is a roughly-pointed arch with a solid tympanum. The openings are filled with lattice work, enamelled. Below the windows on one face is a row of five sapphires and two rubies, and on the other faces four emeralds and two rubies. The muzzles of three guns project through two of the faces of the structure. Curtains, terminated with well-defined cornice and parapet, and crowned with a pierced scroll cresting set with rosettes, take the place of battlements, an oblong crystal in a scrolled frame being set below the cresting on each of the four faces. In one side of the structure, below the windows, are two long boxes for sweets or salt. Each of the four drum-towers rests on massive stepped footings; it contains three embrasures with the muzzles

of guns projecting through, and between each embrasure is an arrow-loop. The towers proper are pierced with loops only, of various shapes, in two tiers. An upper stage projects on a corbelled cornice and is pierced with embrasures for two cannon, and set with an emerald. The towers have domed roofs within battlemented parapets; the roofs are provided with small gabled dormers and are surmounted with pinnacles consisting of four columns with caps, bases and pedestals, supporting and connected by a round arch, carrying a plain obelisk and terminated with a moulded boss. These pinnacles cover small circular receptacles for salt,  $1\frac{1}{8}$  ins. in diameter.

The massive circular tower, forming the superstructure, rises from a bold plinth, worked in stages, with well-defined mouldings at the set-offs. It has a plain circular depression for the salt,  $2\frac{3}{4}$  ins. in diameter, and is provided with four windows of two lights, each light terminated with a circular head within an enclosing round arch, and supported on columns. A double ogee figure occupies the space between the arches of the lights and the enclosing arch. All the openings are filled with lattice work, enamelled in white and red. Between each window at the level of the sills is a small circular light, widely splayed externally, and above each of these lights is a large emerald. A deeply-moulded cornice supports a colonnade of slender shafts and round-headed arches with key-stones and with a battlemented top. Three cannons are placed on the platform, their muzzles projecting through the openings of the colonnade, which supports a dome-shaped roof, provided with dormer-gablets, and set with a ruby, an emerald, and two amethysts.

A crown of open-work, with a plain turned finial, resting on a second round-headed arcade of slender proportions and carried by the domed roof, terminates the structure.

The whole structure is supported on a large circular domed base, worked in imitation of ground and flowers, embossed with snails and set with precious stones—nine emeralds, four sapphires, three rubies, two amethysts, and three turquoises. It is further embellished with three

large lizards and eight frogs, applied in the manner adopted by German silversmiths in the decoration of plate during the last half of the sixteenth and the first half of the seventeenth century. The base rests on four large plain ball feet with dragons above.

This highly interesting piece of plate was presented to Charles II. by the Corporation of the City of Exeter. The records as to its purchase and the cost thereof appear in the Corporation accounts as follows :—

“ It is this day agreed and unanimously resolved on by the Chamber that a faire piece of plate of the value of 500<sup>li</sup> or 600<sup>li</sup>, not under 500, be in all humble manner presented unto His Ma'tie from the Chamber of this Cittie, togeather alsoe wth the tender of their loyaltie, by the hands of Mr. Recorder Bampfild, and Mr. Snowe, or either of them, wch peece of plate Mr. Snowe is desired to pcure, and for his reimbursemt thereof the Chamber doe alsoe agree to Mortgage unto Mr. Snowe such lands of theirs as hee reasonably shall require to bee paid at his own tyme wth the forbearance thereof att 6<sup>li</sup> p Cent. And Mr. Snowe is alsoe desired to disburse and pay unto Mr. Recorder one of the Burgesses for this Citty the some of ffty pounds more for wch hee is to repaid by the Chambers Mortgage as aforesaid.”

The Corporation made a further order on the 7th August in the same year, 1660, in the following words :

“ It is likewise ordered that for the 700<sup>li</sup> and upwards that Mr. Snowe hath disbursed in the plate presented to his Ma'tie and 50<sup>li</sup> paid Mr. Bampfild and otherwise that there bee given the Chambers Seale for the repaymt of the said 700<sup>li</sup> wthin three monthes, and in the meanetyme that it bee thought uppon what Lands may bee mortgaged for his farther securitye with interest till the money bee paid him.”

The restoration of the Monarchy was celebrated in this ancient city with general rejoicing, the Mayor and Council having ordered that “ on 11th May 1660 about 2 p.m. on King Charles II. being proclaimed in several places within this city that Mr. Marshall doe cause three hogs-heads of good claret wine to be put into the cisterns of the three conduits, to be drunk out, to his Majesty's health.”

The name of the silversmith who supplied this curious example of old plate is not, unfortunately, included with these details. Important as was the Goldsmiths' Guild at Exeter in the sixteenth and seventeenth centuries, this Salt was doubtless not wrought there, but in London.

This Salt Cellar has been described as "a rich salt cellar of state, in form like the square white Tower, and so exquisitely wrought that the workmanship of modern times is no degree equal to it. It is only used on the King's table at the Coronation"\* It is manifestly a mistake to liken the form to that of the White Tower; it might with equal truth be said that the designer-goldsmith was inspired by the device, a large building flanked by two round towers, on the interesting common seal of the City of Exeter, which is of silver dating from the end of the twelfth century.


Its importance as the Salt of State occupying the chief position amongst the banqueting plate at the Coronation banquets in Westminster Hall, from the reign of Charles II. to George IV., when this ancient custom came to an end, has rendered it necessary that it should appear in a perfect condition on each occasion, and therefore it is not surprising to find that considerable sums of money should have been spent upon preparing it for this important ceremonial. For the Coronation of James II. the records show that for "cleaning the Salt of State, putting in divers stones and new setting many of them", the sum of four pounds was spent upon it. A larger amount was expended in restoring it for the Coronation of William and Mary, "the Salt of State new gilt and all the stones polished and new set and the whole thing repaired. Weight 211 ozs., 20 Rubies, 30 Sapphires, 23 Emeralds, pollishing them and new setting, gilding and repairing, £80." A comparison between this inventory of the precious stones in the vessel at that time and the number with which it is enriched at the present moment reveals the fact that while the number of emeralds is increased by one, there are now twenty-one fewer sapphires and thirteen rubies. The same amount, £80, was paid for re-gilding and re-setting all the stones for the coronations of Queen Anne and George I., II., and III. The following extract from Rundell, Bridge and Rundell's bill for the plate prepared for the coronation of George IV. indicates that several of the stones were then

\* An Historical Description of the Tower of London, MDCCLXIV.

missing: "Large Salt of State, new setting the coloured stones, furnishing all the coloured stones which were missing, adding 4 large Rubies, 7 large Emeralds, 4 Sapphires, 3 Turquoises, and 1 Amethyst, mounting the stone ornaments after gilding, and new gilding all over in dead and red, £133 17s. od." The stones at present in this piece of plate are: one large emerald, twenty-three emeralds, nine sapphires, seven rubies, two amethysts, three turquoises, four white crystals, and one large artificial sapphire.

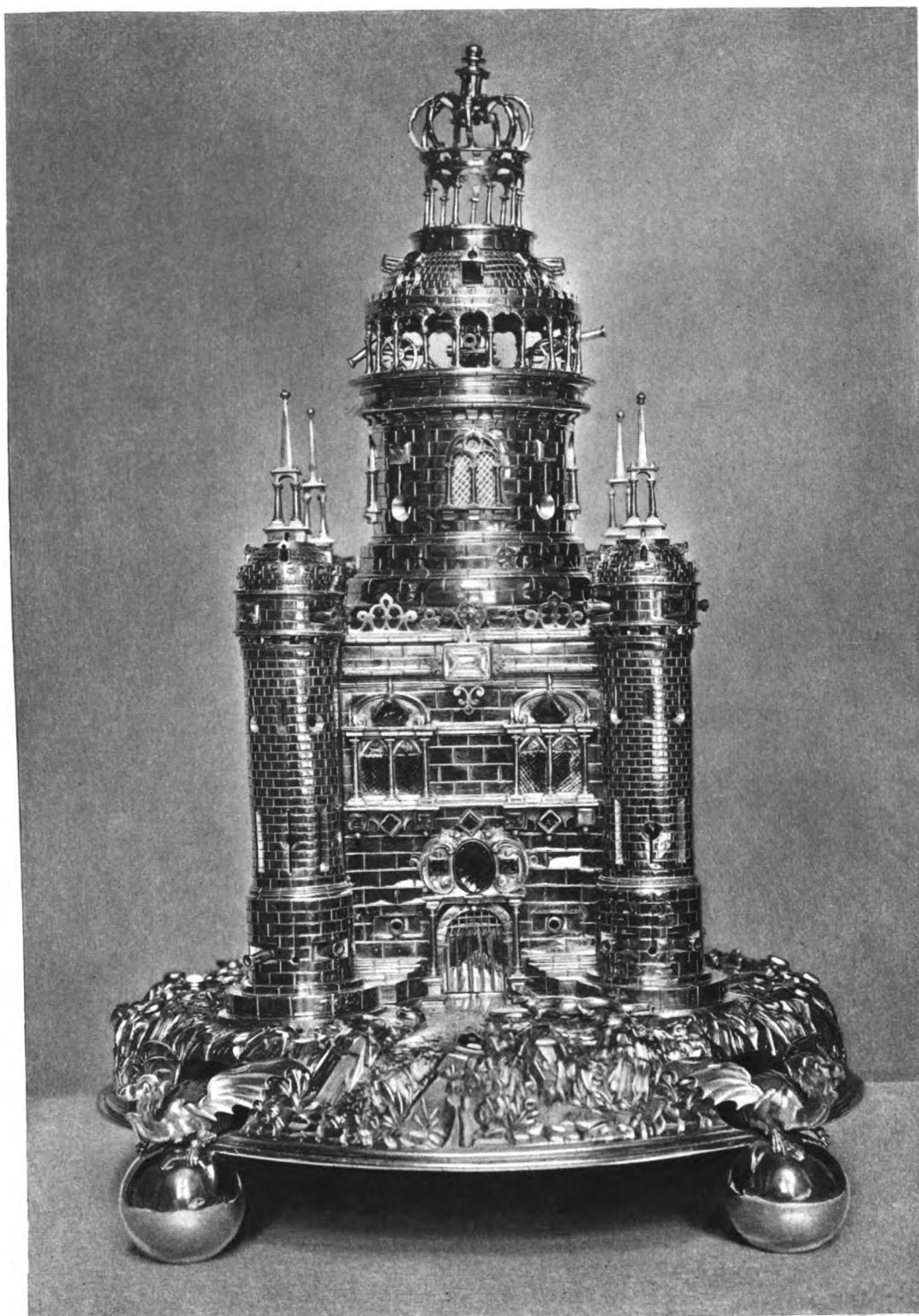
Total height, 18½ ins. ; diameter of the base, 12 ins.

English work, *circa* 1660.

Maker's mark, IH in a shaped shield. 

(PLATE VI.)










FOUR STANDING SALTS, SILVER-GILT, 1660-61,  
KNOWN AS "ST. GEORGE'S SALTS."

The cylindrical bodies are boldly embossed with large flowers and foliage on a burnished ground; the top sloping rims are engraved and chased with flowers. The receptacle for the salt is plain and circular in each vessel. Three scrolled brackets, terminating in heads of monsters, are affixed to the plain flat edges, for the purpose of supporting napkins. The spreading bases are chased and engraved with flowers.

These Salts were provided with four plain domed covers in 1820-21, for which year they bear the London date-letter and the initials of the maker, Philip Rundell; they are described in Rundell, Bridge and Rundell's bill as "4 new covers to 4 Salts of State, £38 10s. od., fashion 40s. each, gilding 35s. each, engraving Crest, Garter and Crown, 7s. each."

The weight marked on one Salt is 54 ozs. 12 dwts.

Total height, including the brackets, 10 ins.; diameter of the top,  $5\frac{1}{2}$  ins.; diameter of the base,  $7\frac{1}{4}$  ins.

London date-letter for 1660-61. Maker's mark, F.L., with a pellet between, and a bird below, in a shaped shield. 

(PLATE VII.)







FOUR STANDING SALTS, SILVER-GILT, *circa* 1660.

KNOWN AS "ST. GEORGE'S SALTS."

These Salts are of "hour-glass" form, with the bodies divided into two regions by large, plain, depressed knops, which are separated into sections by three concave flutings. The two regions of the bodies are embossed with bold acanthus leaves, alternate with plain leaves. They rest on slightly domed circular bases, embossed with grotesque monster faces. The receptacle for the salt, which has a plain moulded rim, is plain and circular, measuring  $4\frac{1}{8}$  ins. in diameter. Fixed to the lower edge of this rim are three large foliated and scrolled brackets, hatched on the shoulders, with a superstructure in the form of a domed canopy, supported on three small foliated and scrolled brackets, which rest on a movable rim on the edge of the Salt. The canopy, which is embossed with large acanthus leaves along the edge, is raised at the top to a low flat platform, slightly chased, and crowned by a knight in armour on a prancing horse. Three of the canopies are of contemporary date with the Salts, while the fourth was made to replace the one lost at the Coronation banquet of George IV. It bears the London date-letter for 1821-22, and the distinctive mark of Phillip Rundell. The furnishing of this cover is described in Rundell, Bridge and Rundell's account as "a richly chased silver-gilt ornamental cover, 17—10, silver at 5s. 6d. oz., duty 1s. 6d. oz., fashion £7 18s. od., gilding dead and red, £5 18s. od." The cypher of Charles II., in roman capitals, surmounted by the Royal Crown, is engraved on the rim of the Salt.

C. R.

The dimensions are: total height, including the mounted knight,  $16\frac{1}{4}$  ins.; height of the body with the scroll brackets,  $10\frac{1}{4}$  ins.; diameter of the base,  $9\frac{3}{4}$  ins.

The only mark on the Salts is an unknown maker's mark, an orb and a star, in a plain shield, which also appears on the fine and rare pair of silver altar candlesticks of 1664-65, in the chapel of Pembroke College, Cambridge, as well as on the "Maundy Dish" on page 35.

English, *circa* 1660.      Maker's mark 

(PLATE VIII.)









ONE STANDING SALT, SILVER-GILT, *circa* 1660.

KNOWN AS "ST. GEORGE'S SALT."

The tall, trumpet-shape body, which rests on three lion couchant feet, is decorated along the base with bold scrolls, suggestive of faces of monsters, and in the centre with large vertical acanthus leaves alternate with plain leaves. The convex section of the body at the top is embossed with four rams' heads alternate with clusters of fruit. The receptacle for the salt is plain and circular.

The Salt is surmounted by a circular-domed canopy, embossed with flowers, crowned by a knight in armour on a prancing horse, the canopy resting on three scrolled dragon brackets affixed to the plain, movable rim of the vessel.

The weight marked is 61 ozs., 2 dwts.

Total height, 14 ins.

English, *circa* 1660. Maker's mark, TA, with a mullet between two pellets below, in a plain shield, as on the Salts on pages 27 and 29.



(PLATE IX.)







ONE LARGE STANDING SALT, SILVER-GILT, *circa* 1660.  
KNOWN AS "ST. GEORGE'S SALT."

The shallow circular receptacle for the salt is plain ; the convex top of the body is repoussé with bold rams' heads, separated by garlands of fruit joined to the horns of the rams, on a granulated surface, while the lower part of the tapering body is embossed with vertical acanthus leaves, alternate with water leaves. The wide splayed base is embellished with four shaped panels, containing human faces in high relief, separated by suggestions of monster faces.

The salt is surmounted by a circular-domed canopy, joined to the plain edge of the vessel by three double-scrolled brackets, the canopy being embossed with faces of sea-monsters and crowned by a knight in armour, with a large sword, on a prancing horse.

The weight inscribed is 53-1-2.

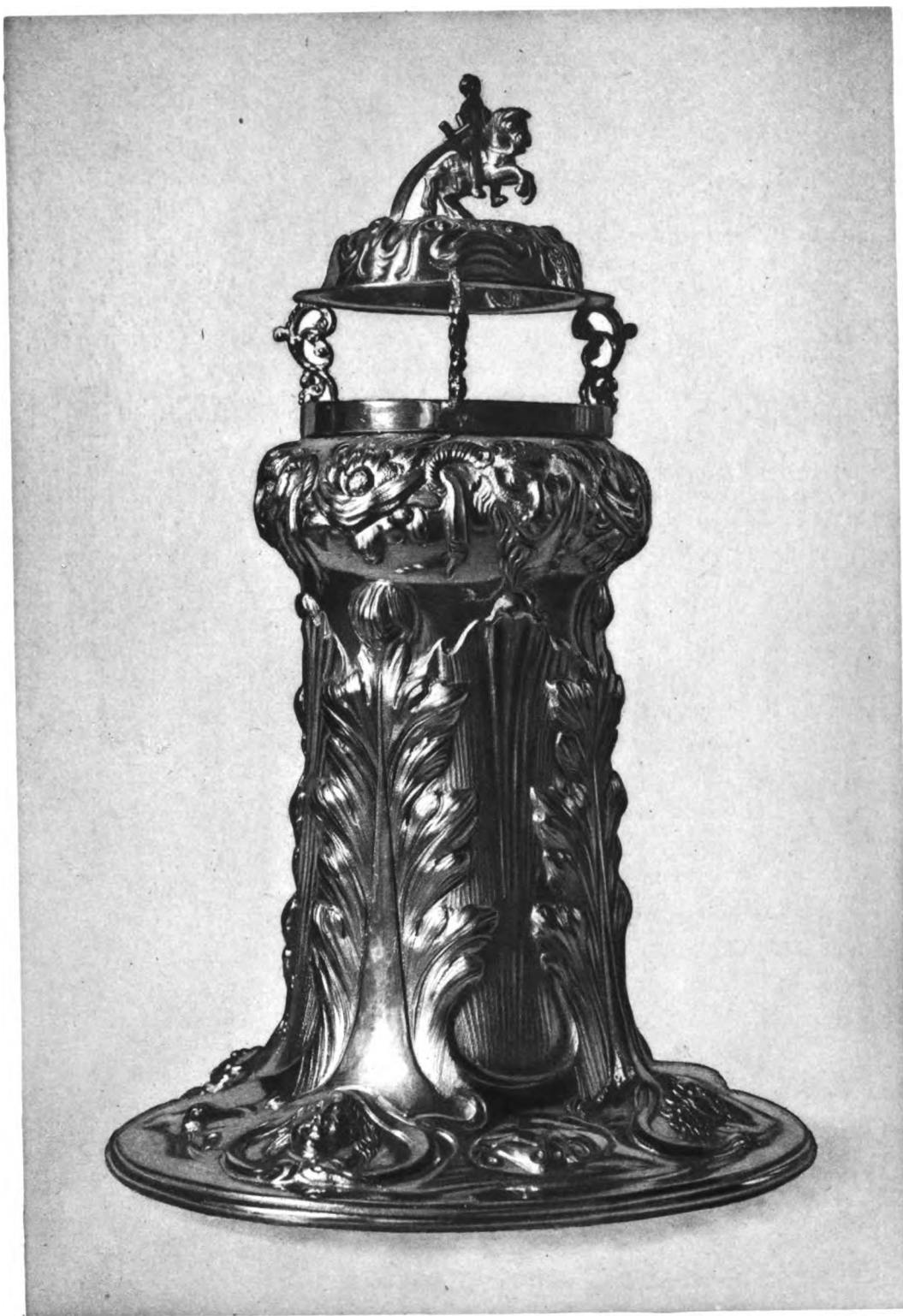
Total height,  $13\frac{1}{4}$  inches ; diameter of the base,  $8\frac{3}{4}$  inches.

The only mark is TA, with a mullet between two pellets below, in a plain shield, as on the Salts on pages 25 and 29.



(PLATE X.)









ONE STANDING SALT, SILVER-GILT, *circa* 1660.

KNOWN AS "ST. GEORGE'S SALT."

The tall body, which has a plain circular depression for the salt, and a plain rim with a moulding below, is embossed with large, vertical acanthus leaves alternate with plain leaves, while the lower convex part is embellished with a row of large, burnished, oval bosses. The spreading base, with scalloped edge, is embossed with suggestions of faces of monsters, and with large lions' masks above the lion-claw and ball feet.

The vessel is surmounted by a circular-domed canopy, boldly embossed with fruit and vines, and crowned by a knight in armour on a prancing horse, the plain flat rim of the canopy being supported on three scrolled dragon brackets affixed to the rim of the Salt.

The weight marked is 66 ozs.

Total height,  $15\frac{1}{4}$  ins. ; diameter of the base,  $8\frac{3}{4}$  ins.

English, *circa* 1660. Maker's mark, TA, with a mullet between two pellets below, in a plain shield, as on the Salts on pages 25 and 29.



(PLATE XI.)







LARGE TANKARD WITH COVER, SILVER GILT, LAST HALF  
OF THE 17TH CENTURY.

The cylindrical body is embossed with a bacchanalian scene, with numerous figures in high relief; the lip is moulded and plain; and the wide base, which splays from a plain moulding on the drum, is boldly embossed with the faces of cuttle-fish. The scrolled and foliated handle has a grotesque head on the shoulder and at the lower end; the thumb-piece is formed of a double foliated scroll. The cover, which has a wide border with the same embossed decoration as the base, is set with a circular medallion, repoussé with figures of Venus and Adonis seated near trees, and a cupid before them, surrounded by a bold beading.

The drum of the tankard and the medallion on the cover are of German origin, wrought, as the marks show, at Hamburg, while the decoration on the borders of the cover and the base is probably English.

Total height, 11 ins.; height of the body,  $8\frac{1}{2}$  ins.; diameter of the mouth,  $5\frac{3}{4}$  ins.; diameter of the base,  $8\frac{1}{8}$  ins.

Marks: the mark of Hamburg; the letter H, and WR (?) conjoined.



(PLATE XII.)

This tankard and the one described on the next page were used as flagons for the baptisms of all the children of George III. at St. James's Palace, with the exception of Prince Alfred, who was baptised in the silver-gilt basin, used at the christening of his father, which is now at Windsor Castle. Both these tankards were re-gilt for the Coronation of George IV. by Rundell, Bridge and Rundell, who charged £17 10s. od. each.









LARGE TANKARD, WITH COVER, SILVER-GILT, LAST HALF  
OF THE 17TH CENTURY.

This Tankard, which is a little smaller than the preceding, has the same embossed decoration on the borders of the cover and the base, and the same handle and thumb piece. The subject on the medallion set in the cover, though the same, is treated in a different manner, the figure of Adonis having a helmet, while the cupid clings to the limbs of Venus. The bacchanalian scene on the drum is entirely different, and is composed of fewer figures, the centre being occupied by Bacchus seated on a barrel in high relief.

The drum of the tankard and the medallion on the cover are of German origin, wrought, as the marks show, at Hamburg, while the decoration on the borders of the cover and the base is probably English.

Total height, 10 ins. ; height of the body, 8 ins. ; diameter of the mouth,  $5\frac{7}{8}$  ins. ; diameter of the base,  $7\frac{3}{8}$  ins.

(PLATE XIII.)      •

Marks



This tankard with the one described on the preceding page was used at the baptisms of all the children of George III. at St. James's Palace, with the exception of Prince Alfred, who was baptised in the silver-gilt basin, used at the christening of his father, which is preserved at Windsor Castle. Both tankards were re-gilt for the Coronation of George IV. by Rundell, Bridge and Rundell, who charged £17 10s. od. each.








● LARGE PLAIN DISH, SILVER-GILT, 1660-61.

This massive, plain, circular dish has a deep depression, slightly domed in the centre. Though made in 1660-61 it is engraved with the Royal Arms of William III., surrounded by the Garter band and motto, and surmounted by the Royal Crown and the cypher, in Roman capitals, of William and Mary. The wide flat rim is incised with a deep narrow line near the edge.

The weight inscribed on the the dish is 202 ozs.

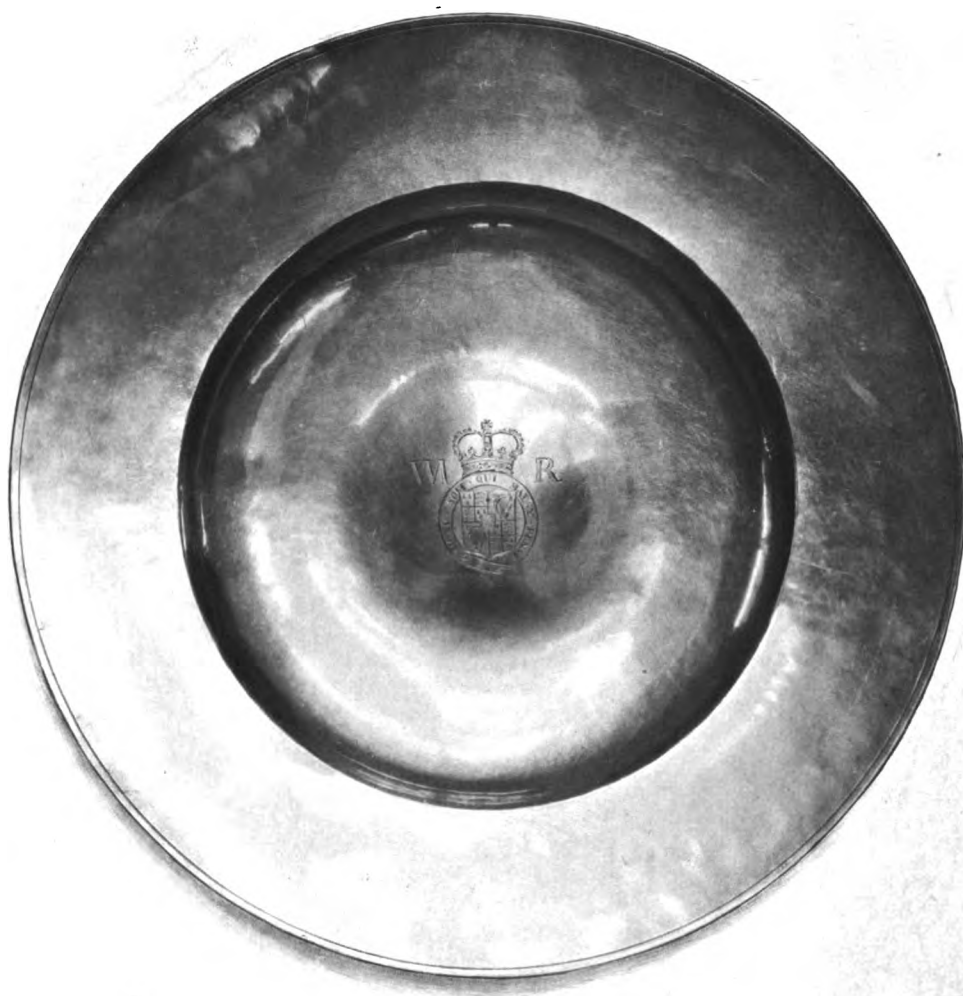
Diameter,  $25\frac{3}{4}$  ins. ; diameter of the depression,  $16\frac{1}{2}$  ins.

London date-letter for 1660-61. The maker's mark is the same as on the four Salts—an orb and a star, in a plain shield, which also appears on the interesting pair of silver altar candlesticks of 1664-65 in the chapel at Pembroke College, Cambridge. 

(PLATE XIV.)

This Dish is used once a year on Maundy or Holy Thursday in the ceremony for the distribution of the alms in Westminster Abbey. The silver Maundy money, as now distributed, consisting of a groat, threepence, half-groat, and penny, was first issued in the reign of Charles II. to conform to the ancient custom of distributing the Royal bounty.










TALL FLAGON, SILVER-GILT, 1691-92.

The body is tall and cylindrical, with plain moulded edges, and it is entirely covered with a boldly embossed decoration consisting of cherubs' faces, scrolled acanthus foliage, and festoons of roses and fruit, on a granulated ground. The wide base, which splays out from a plain moulding on the body, is repoussé with acanthus and water-leaves, on a granulated surface. The plain scrolled handle terminates in a plain flat disc, while the thumb-piece is pierced with a heart and a triangular opening. The low cover, with plain edges, is embossed with spiral acanthus foliage on a granulated surface, and is surmounted by a small plain turned knob.

The cypher of William and Mary, in plain flat burnished letters, enclosed in a scrolled panel with a granulated surface, surmounted by the Royal Crown in repoussé, is applied to the front of the flagon.

Total height, 17 ins. ; height of the body,  $13\frac{5}{8}$  ins. ; diameter of the mouth, 6 ins. ; diameter of the base, 10 ins.

London date-letter for 1691-92. Maker's mark, S H, linked, in a circular cartouche 

(PLATE XV.)

This flagon and the companion alms dish, described on the following page, are at present used only three times a year, in the Chapel of St. Peter ad Vincula, on Christmas-day, Easter-day, and Whit-Sunday.

This actual flagon is figured in the hands of the Bishop of Chester in the coloured illustrations in Sir George Nayler's *Ceremonial of the Coronation of His Most Sacred Majesty King George the Fourth, 1823*, where it is described as a "chalice." The Chalice and Paten of gold weighing 61 ozs., 12 dwts., 12 grains., supplied for Charles II. by Sir Robert Vyner, at a cost of £277 6s. 3d., and illustrated in Sir Edward Walker's published copy of the *Preparation for His Majesty's Coronation at Wesminster the 23rd of Aprill 1661*, have, unfortunately, disappeared.

It was re-gilt for George IV. at a cost of £15 10s. od. by Rundell, Bridge and Rundell, who refer to it as "The Chalice or Flagon" in their bill for the restoration of the banqueting plate.







LARGE ALMS DISH, SILVER-GILT, 1691-92.

Fixed in the centre of the deep plain depression is a large circular medallion, within a bold embossed laurel frame, depicting the Last Supper, all the figures and the furniture in the room being repoussé. A scrolled panel containing the cypher of William and Mary in plain flat burnished letters on a granulated surface, surmounted by the Royal Crown, is applied to the lower part of the medallion. The wide rim, which has plain borders, is embossed with four bold cherubs' faces, large scrolls of acanthus foliage, and garlands of fruit, on a granulated ground.

The diameter of the dish is  $27\frac{3}{4}$  ins.; and the diameter of the medallion,  $10\frac{3}{4}$  ins.

London date-letter for 1691-92. Maker's mark, FG, with a rosette below, for Francis Garthorne.



(PLATE XVI.)

This dish and the companion flagon, previously described, are at present used only three times in the year, in the Chapel of St. Peter ad Vincula, on the Great Festivals—Christmas-day, Easter-day, and Whit-Sunday.









EIGHT MACES FOR SERJEANTS-AT-ARMS, SILVER GILT.

The following eight silver-gilt Maces are borne before the Sovereign by the serjeants-at-arms on State occasions. According to the plates by Wenceslaus Hollar the serjeants were mounted in the reign of Charles II. (Fig. 1). In the reign of his successor, James II., they were, however, on foot (Fig. 2), and this custom has been followed up to the present time. It would appear from the official ceremonial of the

Coronation of King Edward VII. that only two serjeants-at-arms walked in the procession, one on each side of Queen Alexandra's crown.



FIG. 1.\*

The existing warrants from Charles II. to George IV. for the purchase and restoration of serjeants' maces, begin with the year 1661, when "two small serjeants' maces containing 120 ounces or thereabouts" were supplied. The weight marked on one of the Charles II. maces at present in existence, 305 ozs. 5 dwts., suggests that the two light ones mentioned in the foregoing warrant have either been lost, given as presents to serjeants-at-arms,

or, as has frequently happened, melted down and the silver used in new maces. The maces in Hollar's illustration are evidently fanciful ideas of the artist and were not drawn from actual specimens. Three new maces

\* A serjeant-at-arms carrying his mace. From the illustration by Wenceslaus Hollar in "The Entertainment of His Most Excellent Majestie Charles II., etc." by John Ogilvy, 1662.

were purchased for the Coronation of James II., described in the warrants as :

"1685. One mace gilt curiously chasd. Weight without the staff 318.3.0 at 13s. 4d. oz. £212 2s. od.



FIG. 2.\*

"April 18, 1685. One mace gilt curiously chasd. Weight without y<sup>e</sup> staff 300.9.0 at 13s. 4d. oz. £200 6s. od."

"April 18, 1685. Received another mace gilt and curiously chasd. Weight without the staff 300.4.0 at 13s. 4d. oz. £200 2s. 8d."

Only two of these maces are now preserved in the Tower, one marked 317 ozs. 15 dwts., the other 325 ozs. 5 dwts., complete with the staffs.

The warrants for the maces for William and Mary are as follows :

"1689. Two new Maces weight 606 ozs. 3 dwts. Delivered two old maces weight 522 ozs. at 8s. 1d. oz., fashion and gilding is £244 19s. 6d. and 84 ozs. 3 dwts. of silver added at 5.3 £22 1s. 9d in all."

"6 April 1689. Received from Mr. Vyner a New Mace gilt and chaced, weight 313 ozs. 5 at 13.4. £208 16s. 8d."

"8 April 1689. One new gilt chased mace weight 300.5 only for Fashion and gilding, an old Mace to be returned for it of the same weight at 8.1 oz. £124 19s. od."

The cost of re-gilding maces at this time will be gathered from the the warrant dated 30 October 1689 : "refreshing, gilding and mending of an old mace, 273.3.0 at 3-6 oz. £97 19s. od."

\* A serjeant-at-arms carrying his mace. From the illustration by N. Yeates in "The History of the Coronation of the Most High Monarch James II., etc.," by Francis Sandford, 1687.

Another new mace was supplied on 15 November 1692, described as "one large mace gilt and curiously enchased with their Majesties Arms embossed. Weight 292.3.0 at 13.4. £195 3s. 4d."

Three of these Maces are no doubt those now in the Tower, and described in the following pages.

As we have seen in the other Coronation plate, these maces have also been re-gilt on frequent occasions, four definite records having come under the author's notice. The first was for the Coronation of Queen Anne, when £424 4s. od. was spent upon mending and re-gilding nine maces. The second instance was in 1714, when eleven maces were re-gilt at a cost of £496 2s. 4d. A proportionate amount was expended in re-gilding the maces for George III., namely £396 13s. od.; and the cost for re-gilding and mending the broken parts, for the Coronation of George IV. was £43 each mace.

#### Two Maces, silver-gilt, Charles II.

*No. 1.* The head is divided by winged caryatides in relief into four compartments containing a rose and portcullis, a thistle, fleur-de-lis and a harp, all crowned, in high relief, each being accompanied by the engraved cypher of Charles II. These embellishments are separated from the cresting of crosses-patée and fleurs-de-lis by two bands filled with ornaments faceted in imitation of jewels. The top of the head is embossed with the Stuart arms and the cypher of Charles II., C.R. II., and is surmounted by an open arched crown with beaded borders and set with silver-gilt ornaments representing jewels, with an orb and cross on the top.

The long shaft, which is joined to the head by four terminal scroll brackets, is chased with rosettes and foliage, and is divided by two large compressed knops, which are encircled by a plain moulding and

embossed with acanthus leaves. The large vase-shaped knop at the foot is decorated with roses and thistles in slight relief, and the lower knop with acanthus foliage.

Length, 62 inches.

Weight inscribed, 305 ozs. 5 dwts.

No marks.

Date, Charles II.

(PLATE XVII. No. 1.)

*No. 2.* The head is decorated with a rose, thistle, fleur-de-lis and harp, severally crowned, all in relief on a burnished surface, and enclosed in compartments separated by caryatides, which are joined together at the top by a band of laurels in relief. Below these badges are acanthus leaves, embossed. At the top, under the cresting of fleurs-de-lis and crosses-patée, is a narrow band, set with faceted ornaments in imitation of jewels. The Stuart Arms in relief are fixed in the top of the head under the open arched crown, which has beaded borders; the orb is plain, except for the mouldings, while the cross is chased with acanthus foliage on a frosted ground.

The head is supported on four large foliated scroll brackets with terminal figures and dragons joined to the top of the long shaft. The whole of the shaft is chased and engraved with roses and thistles alternately, under burnished arches. The two large compressed knops on the shaft are divided in the middle by narrow bands of chased laurels, and spirally fluted on a granulated surface. The shaft is separated from the large vase-shaped knop at the foot by a collar of laurel leaves. The upper section of the knop is fluted, alternate with ornamental strap-work, while the lower is also fluted, with the addition of a band of scale-work

Nº 1.



Nº 2.





between. The smaller knop is decorated with flutings and chased acanthus leaves.

Length, 54½ inches.

No marks.

Date, Charles II.

(PLATE XVII. No. 2.)

#### Two Maces, silver-gilt, James II.

*No. 1.* The head is divided into four compartments by caryatides in relief with chased wings, joined to the baskets on the heads by embossed laurel bands, containing a rose, thistle, harp and fleur-de-lis, all crowned, in bold relief, on a burnished surface. Each badge is accompanied by the cypher of James II., engraved in script capitals. A row of acanthus leaves is chased at the bottom of the head. The upper part of the head, below the cresting of fleurs-de-lis and crosses-patée, is encircled by a narrow band studded with facettèd ornaments in imitation of jewels. At the top, under the arched crown, are the Royal arms with the cypher of James II. in roman capitals, all in relief, in a laurel frame. The open arched crown, which is surmounted by a beaded orb and cross, is beaded at the edges and studded with facettèd ornaments resembling jewels.

Four scrolled terminal brackets are joined to the top of the long shaft, which is divided into three sections by three large compressed knops, two of equal size and the third slightly smaller. The shaft is chased and engraved with sprays of roses and thistles, while the knops are decorated with burnished acanthus leaves in relief above and below the plain moulding in the centre. The large vase-shape knop at the foot is decorated with large acanthus leaves at the top, sprays of roses and thistles in the middle, and acanthus at the end.



Length, 64½ inches.

Weight inscribed, 317 ozs. 15 dwts.

Maker's mark, F.G., with a rosette below, in a shaped shield—for Francis Garthorne. 

Date, James II.


(PLATE XVIII. No. 1.)

*No. 2.* The head of this mace is very similar to the companion mace of James II. The difference lies in the absence of the wings from the caryatides, in the acanthus decoration at the base, and in the style of the cypher of the king, which is here in roman capitals in relief.

Four terminal scroll brackets, different from those on the other mace, are fixed to the top of the shaft. The latter is divided by two large compressed knops of equal size—one near the top and one at the bottom—and by a small one in the middle. The shaft above the top knop is engraved with sprays of roses, while the other two sections are chased and engraved with roses and tulips. The two large knops, divided by plain mouldings, are decorated with acanthus foliage, as is also the small knop, which is, however, divided by a laurel band. The large vase-shape knop at the foot is separated into three sections, the top and bottom decorated with acanthus leaves, and the centre with roses, tulips and thistles in relief on a burnished surface.

Length, 63 inches.

Weight inscribed, 325 oz. 5 dwts.

Maker's mark, F.G., with rosette below, in a shaped shield, as on the companion mace—for Francis Garthorne. 

Date, James II.

(PLATE XVIII. No. 2.)

№ 1.



№ 2.






**Three Maces, silver-gilt, William and Mary.**

*No. 1.* The head is embellished with a rose, portcullis, fleur-de-lis and harp, all crowned, in high relief on a burnished ground, which is engraved with the cypher of William and Mary in Roman capitals and slightly tooled with scrolls. These badges are separated by winged caryatides, with acanthus terminations, in relief. Above these are two narrow bands, studded with facettèd ornaments resembling jewels. The cresting is composed of large fleurs-de-lis and crosses-patée. At the top, on the flat, are the Royal arms, with the cypher of the King and Queen, W.M.R., in burnished roman capitals, in a frame of laurels, the side being decorated with acanthus foliage. The open arched crown, with beaded borders, is studded with small facettèd ornaments in imitation of jewels, and it is surmounted by an orb with beaded bands and a cross.

Four cast terminal scroll brackets are affixed to the top of the long shaft, under the head. The shaft, engraved and chased with sprays of roses and thistles, is divided into three sections by two large compressed knops, which are decorated with acanthus leaves above and below a plain moulding. The vase-shape knop at the foot is decorated with roses, tulips and acanthus foliage in relief.

Length, 60¼ inches.

Maker's mark (on the lower part of the stem only) F.G. with a rosette below, in a shaped shield—for Francis Garthorne. 

Date, William and Mary.

(PLATE XIX. No. 1.)

*No. 2.* This companion mace is almost identical.

The decoration of the stem is slightly different, the upper part being chased with roses and tulips.

Length, 61¼ inches. No marks.

Date, William and Mary.

(PLATE XIX. No. 2.)

*No. 3.* The head of this mace, which is the largest of all the maces in the Tower of London, is divided into four compartments by winged caryatides with acanthus terminations, joined to the heads by embossed laurel bands, the compartments containing a rose, thistle, fleur-de-lis and harp, severally crowned, in high relief, and the cypher of William and Mary, in burnished roman capitals on a burnished surface. Below the cresting of fleurs-de-lis and crosses-patée is a narrow band studded with small facettèd ornaments resembling jewels. The top of the head contains the Royal arms in relief, with the cypher of William and Mary, in a laurel frame, the border being decorated with roses and thistles. The open arched crown, with beaded borders, is set with the usual facettèd studs, and is surmounted by an orb with beaded bands and a cross.

Affixed to the top of the stem are the usual four brackets, scrolled and beaded, with terminal figures. The stem, which is chased and engraved with sprays of roses and thistles on a burnished surface, is divided by three compressed knops, two large and one small, embossed with acanthus foliage above and below the plain mouldings. The top and bottom sections of the large vase-shape knop at the foot are decorated with acanthus foliage, and the middle with sprays of roses and thistles in relief.

Length, 66 inches.

Weight, 287 ozs.

No marks.

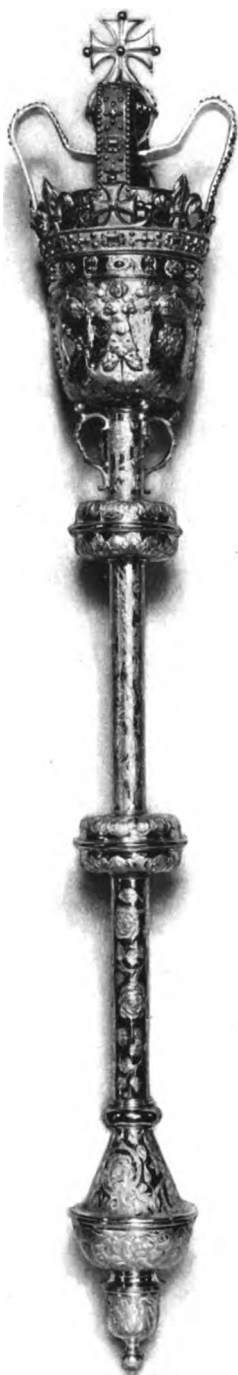
Date, William and Mary.

(PLATE XX. No. 1.)

**Mace, silver-gilt.**

The head is separated into four compartments by winged caryatides carrying baskets of fruit on the heads, joined by an embossed laurel band, the compartments containing a rose, portcullis, fleur-de-lis and harp,

№ 1



№ 2





severally crowned, together with the cypher of George I., applied on a burnished surface. Below the cresting of fleurs-de-lis and crosses-patée, is a narrow band studded with the usual facettèd ornaments. At the top of the head, under the arched crown, are the Royal arms of Queen Anne with the motto, SEMPER EADEM, and the cypher of George I., (which has been substituted for that of Queen Anne) in a laurel frame, the border being decorated with acanthus leaves. The open arched crown, with beaded edges, is studded with the usual jewel-like ornaments, and is surmounted by an orb with beaded bands and a cross.

The four terminal figure brackets affixed to the top of the stem are scrolled and beaded. The stem, which is divided by three large compressed knops of equal size, is engraved and chased with sprays of roses and tulips on a burnished surface, the knops being decorated with acanthus foliage above and below the mouldings. The top and bottom sections of the large vase-shape knop at the foot are decorated with acanthus, and the middle with sprays of roses.

Length, 65½ inches.

Maker's mark, repeated twice, F.G. with a rosette below, in a shaped shield—for Francis Garthorne.



Date, Queen Anne.

(PLATE XX. No. 2.)

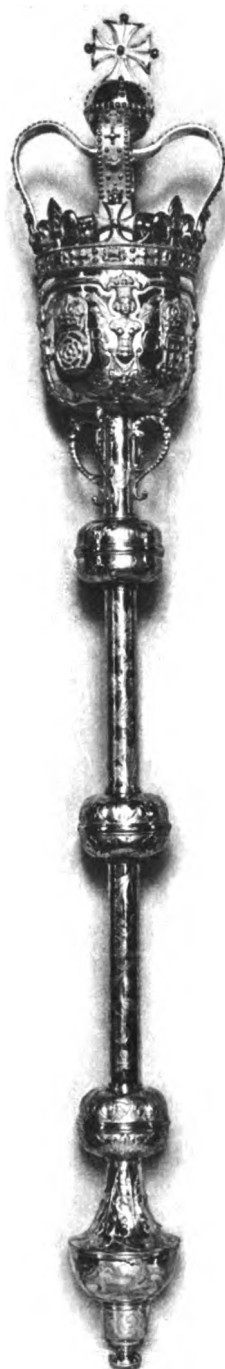




№ 1.



№ 2.





FIFTEEN STATE TRUMPETS, SILVER.



FIG. 3.

These fifteen trumpets are plain, except for the borders of flowers in relief on the ends, and for the five decorative sections arranged at intervals, which are composed of one long band of hollow spiral flutings, with smaller bands of rectangular hollows, the latter having beaded and

fluted edges and acanthus foliage in slight relief at each end. The plain compressed knops in the middle of the trumpets are embellished on each side with small bands of rectangular hollows with beaded and fluted edges and acanthus foliage in slight relief, as on the other parts. The borders of the mouthpieces are decorated with flowers in relief, on a matted surface. The length of the trumpets is 26 inches.

All the trumpets of the sovereigns from Charles II. to George II. have apparently disappeared. According to the royal warrants, four silver trumpets made for James II. in 1686 weighed 148 ounces, the cost being 10s. per ounce. Ten were made for William III. at different dates, with an average weight of about 33 ounces, at the same cost. Two trumpets, weighing 82 ozs. 15 dwts., at a total cost of £56 19s. od. were supplied for the coronation of George IV. by P. Gilbert, of Cockspur Street, who provided in 1820 a service of silver plate for the British Embassy at St. Petersburg. These George IV. trumpets are not, however, in existence at present.

Eight of these trumpets were made for George III., one for George IV. one for William IV. and five for Queen Victoria. The earliest trumpet is stamped with the London date-letter for 1780-81 and the mark of the maker, Thomas Heming. Next in date is one with the date-letter for 1804-5, accompanied by an unknown makers mark, J. P., which is followed by one of 1810-11, with the maker's mark of T. and J. Guest and Josh. Craddock. Five trumpets have the date-letter for 1813-14 and the marks of the makers, Jos. Craddock and William Reed. The George IV. trumpet bears the date-letter for 1824-25 and the same maker's mark as the preceding five trumpets, while the tenth has the mark for 1831-32 with an undecipherable maker's mark. The remaining five trumpets were made in the reign of Queen Victoria.

The richly embroidered falls with the royal arms and cypher of King Edward VII. replaced those of Queen Victoria at his coronation (Fig. 3).



FIG. 4.

In the illustrations by Wenceslaus Hollar of the procession of Charles II. through the City of London on the day of his coronation, twelve trumpeters are depicted on horseback, six abreast, the first six in the act of blowing their trumpets, (Fig. 4.\*) the other six carrying them with the mouth-piece held downwards, followed by the serjeant-trumpeter carrying his mace. The five mounted trumpeters of the "Duke of York's Horse Guards," similarly attired in the same cavalcade, are also illustrated by Hollar. Sixteen trumpeters walked four abreast in the procession from Westminster Hall to Westminster Abbey on the same occasion, and eight of these are illustrated by the same artist (Fig. 5\*). In the reign of Charles II. the yearly sum paid to the trumpeters for their services in state ceremonies would seem to have been £60 each.

\*"The Entertainment of His Most Excellent Majestie Charles II." etc., by John Ogilvy, 1662.



Fig. 5.

The trumpeters in the procession on foot from Westminster Abbey at the coronation of James II. are described as "Eight trumpeters all in rich liveries of crimson velvet, laced with gold and silver, with silver trumpets having banners of crimson damask fringed about with gold and silver, with strings suitable, and richly embroidered with His Majestie's royal arms and supporters, in two pageants or ranks" (Fig. 6\*). These are separated by the kettle drums from eight more trumpeters "habited as the former," followed by the serjeant-trumpeter.

The chief duty of the trumpeters is to sound a fanfare at certain important points in the coronation ceremonies at Westminster Abbey, where they have generally occupied a gallery over the choir door. Before the discontinuance of the coronation banquets in Westminster Hall, the trumpeters, among other duties, gave "a long and cheerful flourish of trumpets" on the entrance of the King's Champion on horseback in performing the ancient ceremony of the challenge—a ceremony which was performed for the last time at the coronation of George IV.



Fig. 6.

\* From "The History of the Coronation of the Most High Monarch James II." etc., by Francis Sandford, 1687.

TWELVE SMALL SALT SPOONS, SILVER-GILT, 1820-21.

The stems have vine terminations, the bowls being engraved inside with the Royal crown and lion.

These small salt spoons were made expressly for use with the " St. George's Salts " at the Coronation banquet of George IV.

Length  $4\frac{1}{4}$  ins.

London date-letter for 1820-21.

Maker, Philip Rundell.





THE  
SILVER COMMUNION VESSELS  
OF THE  
CHAPEL OF ST. PETER AD VINCULA  
WITHIN THE  
TOWER OF LONDON.



PLAIN COMMUNION CUP, SILVER-GILT, 1559-60.


The deep, slightly curved and tapering, beaker-shape bowl, is supported on a plain stem, with a step moulding at each end, and with a compressed knop in the centre, the knop being covered with small incised horizontal lines; the circular moulded foot has a step moulding corresponding to those on the stem, and a stamped ovolo edge. The bowl has been inscribed at a later date thus :

“ This cup was made at the charges of y<sup>e</sup> Inhabitants of the libertie of the tower and is for their use at the communion table. Anno 1629.”

It has been engraved still later with the cypher, CR, in ornamental entwined script capitals, surmounted by the Royal Crown.

The inscription states that the cup was made in 1629, which is clearly an error in view of the presence of the date-letter for 1559-60, unmistakably stamped on the bowl; the explanation probably is that the Carolean silversmith favoured by the “ Inhahitants of the libertie of the tower ” supplied them with an early Elizabethan cup already in his possession.

Height,  $8\frac{3}{8}$  ins. ; depth of the bowl,  $4\frac{3}{8}$  ins. ; diameter of the mouth,  $4\frac{1}{4}$  ins. ; diameter of the foot, 4 ins.

London date-letter for 1559-60. Maker's mark, CC, conjoined, in an oblong cartouche 

(PLATE XXI. No. 1).


The author believes the Royal cypher on these Communion Vessels to be that of Queen Charlotte, though no reason for its presence can be assigned. Two silver-gilt chalices, 1779, a circular dish, 1779, and five small patens (four of 1779 and one 1760), known as “ Queen Charlotte's Communion Service,” in use in the private chapel at Windsor Castle, are engraved in the same manner and evidently by the same hand.

PLAIN COMMUNION CUP, SILVER-GILT, 1637-38.

This cup is very similar to the other, except that the step mouldings and the incised lines are absent from the stem, knop and foot, and the stamped ovolo work from the edge of the latter. The bowl is inscribed: "This cup was made at the charges of y<sup>e</sup> inhabitants of the libertie of the tower and is for their use at the communion table Thomas Sapp Thomas Collins being their overseers. Anno 1637."

This cup has also been engraved with the same cypher and Royal Crown as the other vessels.

Height,  $8\frac{3}{16}$ ; depth of the bowl,  $4\frac{1}{2}$  ins.; diameter of the mouth,  $4\frac{1}{4}$  ins.; diameter of the foot,  $4\frac{3}{8}$  ins.


London date-letter for 1637-38. Maker's mark, CC, with a tree between, in an irregular cartouche. 

(PLATE XXI. No. 2.)

PLAIN PATEN, SILVER-GILT, 1629-30.

The Paten is plain, with a single flat depression, which is engraved with the same cypher and Royal Crown as the other paten and cup. The wide flat rim, incised at the edge with two narrow lines, is inscribed as follows: "This plate was made at the charges of y<sup>e</sup> Inhabitants of the libertie of the tower and is for their use at the commuineon table. Anno 1629."

Diameter,  $6\frac{5}{8}$  ins.

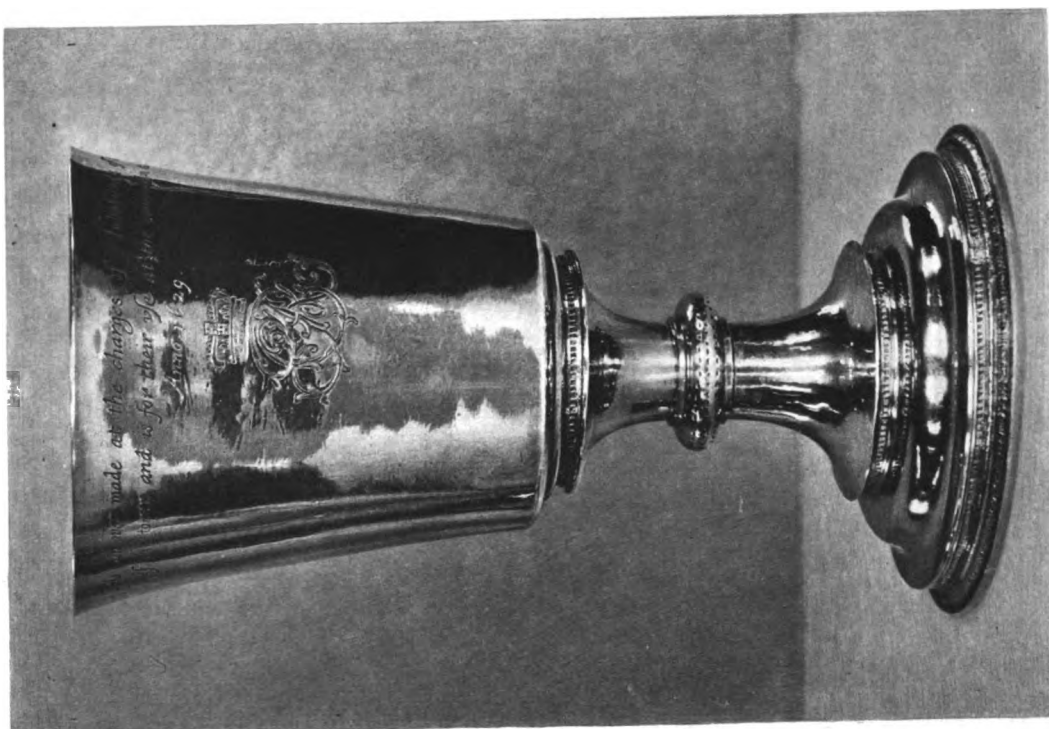
London date-letter for 1629-30. The maker's mark is the same as the second cup 

(PLATE XXII. No. 1.)

Nº 2.



Nº 1.






PLAIN PATEN, SILVER-GILT, 1638-39.

This Paten is exactly similar to the other, and is engraved with the same cypher and Royal Crown as the other vessels. The rim is inscribed as follows :

“ This plate was made at the charges of the inhabitants of the libertie of y<sup>e</sup> tower and is for theare use at the communion Table, Thomas Collines and Edward Walker being then overseers Anno Domony 1638.”

Diameter,  $6\frac{5}{8}$  ins.

London date-letter for 1638-39. The maker's mark is the same as the other paten 


(PLATE XXII. N<sup>o</sup>. 3).

LARGE PLAIN PATEN, SILVER-GILT, 1681-82.

The large depression is plain and flat, while the wide edge is moulded ; it rests on a truncated foot. The same cypher and Royal Crown as on the other vessels are engraved in the centre, surrounded by the following inscription in two lines :

*“ Given for y<sup>e</sup> use of y<sup>e</sup> Chappell of St. Peters within y<sup>e</sup> Tower of London Bye Edward Conyers Esqr. Keeper of his Maties Stores of Ordnance Armour &c anno Dom 1682.”*

Diameter,  $11\frac{1}{2}$  ins. ; height, 3 ins.

London date-letter for 1681-82. Maker's mark, FW, with a pellet between, and a cinquefoil between two pellets below, in a shaped shield 

(PLATE XXII. No. 2).

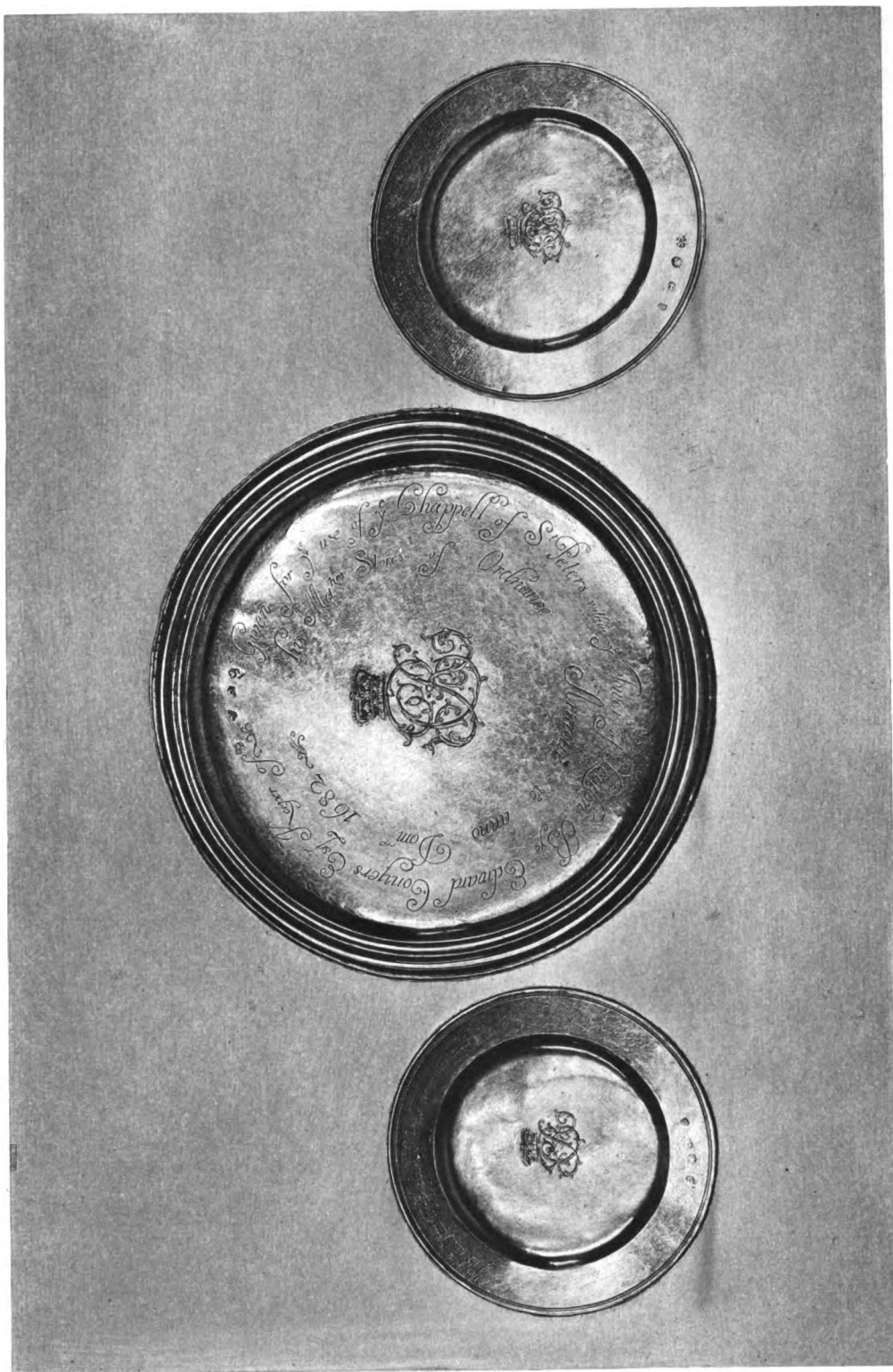




Nº 3

Nº 2

Nº 1





## Appendix.

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The following extracts, relating to the various alterations made in, and additions to, some of the English Regalia at the Tower of London, for the Coronations of English Sovereigns from James II. to George III., have been taken from the Lord Chamberlain's books, Series I, now in the Public Record Office.

Though this volume describes and illustrates only the Old Plate at the Tower, the intimate association of the Coronation Banqueting Plate, as most of this is, with the Regalia, renders the inclusion of these extracts not inappropriate, especially as they are now published for the first time.

It will be observed that a few points, hitherto doubtful, are thereby permanently settled, such as the provision of a new gold orb and sceptre for Queen Mary II., and the re-enamelling of sceptres and bracelets.

St. Edward's Crown was re-set with jewels for all the Coronations, though the same form was doubtless retained throughout.

The only part of the Regalia which has apparently remained unaltered since the Coronation of Charles II. is St. Edward's staff.

### CORONATION OF JAMES II.

Little was done to the Crown of State for the Coronation of James II. beyond the necessary cleaning, as will be seen from the following account. St. Edward's Crown was, however, re-set throughout, and the globe and cross entirely new. Queen Mary of Modena's Coronation Crown appears to have cost £87 3s. 6d. for the gold and workmanship, exclusive of £530 for the loan of the precious stones set therein. The Queen's circlet cost £31 13s. 0d. for the gold and workmanship, and £160 for setting it with jewels, and a further sum of £250 for jewels which were afterwards returned. No evidence has been found as to the purchase outright of precious stones for the crown or circlet of James II.'s Queen. Sir Robert Vyner's bill for Queen Mary of Modena's gold

sceptre with cross amounted to £74 16s. 2d., though here again no mention is then made of the purchase of precious stones for it. The sceptre was, however, enriched with a large number of jewels, at a cost of £190, for the Coronation of William and Mary. (*See below*).

The two new ingots of gold for the King's two offerings are of the same value as those supplied for Charles II.

*Vol.* 595, *f.* 1. CROWN OF STATE.—March 28. Received of Sir Robert Vyner the Crown of State now refreshed and repaired with several of the stones new set, the gold and jewellers work all polished, cleaning the pearls, and fastening them, for drawing the jewellers work with enamel and making a new screw of gold £45 os. od.

THE TWO SCEPTRES.—Item the 2 sceptres added 2 small diamonds to the one, and one small diamond to the other being also refreshed as to the Crown aforesaid. £15.

THE GLOBE.—Item the Globe also new refreshed the same for jewellers work as to the Crown adding 2 dwts. 12 grs. of gold. £16.

*Vol.* 595, *f.* 6 April. HER MAJESTY'S CROWN.—Received of Sir Robert Vyner her Majesty's Coronation Crown weight 21 oz. 10 d. 12 gr. at £4 1s. od. per oz. gold = £87 3s. 6d.

HER MAJESTY'S SCEPTRE.—Also 1 sceptre of gold weight 18 oz. 19 dwts. 13 gr. at £4 1s. od. per oz.—£74 16s. 2d.

[The workmanship and loan of the Jewels for the Crown and Sceptre allowed in folio 12.]

ST. EDWARD'S CROWNE.—7 April. Received of Sir Robert Vyner St. Edward's Crowne new set with Jewels the cross and globe being new made weight 5 ozs. 7 dwts. the old one weight 5 oz. 12 dwts. 20 gr. deducting 5 dwts. 20 gr. for making the globe and cross and jewellers work and setting 614 diamonds great and small ones, 12 rubies, 7 sapphires, 10 emeralds, 444 pearls.—£303 16s. 5d.

For the loan of the said jewels being returned £500 os. od.

*Vol.* 595, *f.* 3. 1685. THE AMPULLA.—Also April 10 for colouring and burnishing of the Ampulla or Eaglet. £1.

*Vol.* 595, *f.* 7. TWO INGOTS OF GOLD.—22 April. Received 2 ingots or bezens of gold the one a pound, to wit 12 ozs., the other a mark to wit 8 ozs. 20 ozs. at £4 1s. od. and £4 for making them. £85 os. od.

HER MAJESTIES CORONET.—22 April. Received her Majesties Circlet or Coronet of Gold 6 ozs. 6 dwts. 18 gr. at £4 1s. od. per oz, for the fashion of it £6 = £31 13s. od, for the jewellers work and setting it with 177 diamonds great and small, 1 ruby, 1 sapphire, 1 emerald and 78 large pearls £160 os. od., for the loan of the said Jewell being returned £250 os. od.

*Vol.* 595, *f.* 12. HER MAJESTIES CORONATION CROWN.—Allowed Sir Robert for the gold of Her Majesty's Coronation Crown in folio 2. Allowing him for the workmanship of the same and for the jewellers work thereof being very curiously wrought and setting

thereupon 419 Diamonds great and small, 7 rubies, 7 sapphires, 2 emeralds and pearls, 46 very large. For the loan of all the said jewels which were returned after the Coronation except one great pendant pearl lost that day out of the Cross of the Crown valued at £30. £530 os. od.

*Vol. 595, f. 12.* HER MAJESTY'S SCEPTRE.—For the making the said sceptre and for the Jewellers and setting 255 diamonds and rubies, 16 sapphires, 16 emeralds, 9 curiously wrought £140, for the loan of the said Jewels being returned £200.

### CORONATION OF WILLIAM AND MARY.

The joint sovereignty of William and Mary, arising from the refusal of the King to act as Regent and the Queen to accept the Crown of England without her husband as King, necessitated the provision of other symbols of sovereignty for Mary. A new gold orb, and a gold sceptre with a Dove, the latter resembling the King's in design, were, therefore, provided for the coronation ceremony, as the succeeding warrants show. The cost of making the orb was £167 14s. od, with an additional sum of £270 for the precious stones set in it. The sceptre cost £165 18s. 6d. and £190 further for the jewels. It will be observed that Queen Mary of Modena's gold sceptre was also enriched with a certain number of precious stones at a like cost.

St. Edward's Crown was merely adorned with additional stones on loan.

A new cross was made for the Crown of State, costing £149, and the shape of the frame was altered from circular into oval.

Queen Mary of Modena's Crown of State was entirely re-made for Queen Mary II., as proved by these accounts. It will be noticed, too, that the celebrated spinel ruby, called here, "The King's great ruby" was set in it for this occasion. A large number of diamonds and pearls were permanently added to it, the cost of adorning it being £450.

The Queen's "Coronation Crown" referred to in these accounts, is presumably Mary of Modena's circlet. A diadem was also, apparently, prepared for this Coronation.

A new ruby ring—one of the most ancient emblems of royalty—of the value of £200 was provided for William III., from which it may be inferred that the ruby ring supplied by Sir Robert Vyner for the Coronation of Charles II. was not then in existence, and had become the personal property of the Sovereign, as was usually the custom.

The King's sceptre was enriched with a large ruby costing £60.

*Vol. 595, f. 12.* 1689. 1 GOLD ORB.—Also for making a Gold orbe for her Majesty weight 29 oz. 1 dwt. at £4 1s. od per oz. and £50 fashion. £167 14s. od.

1 GOLD SCEPTER.—Also for making a Gold Scepter for her Majesty, weight 28 oz. 12 dwt. 7 gr. with an enamelled Dove on the top of it at £4 1s. od. per oz. gold and £50 fashion. £165 18s. 6d.

*Vol. 595, f. 13.* 1689. ST. EDWARD'S CROWNE ADORNED.—Also for adorning St. Edward's Crown being most curiously wrote with 680 large diamonds, 14 large rubies, 8 saphers, 12 emeralds, 492 large pearls, all valued at £20,000—£380 os. od.

HER MAJESTY'S 2 SCEPTERS.—Also for the adorning 2 septers for her Majesty being most curiously wrote and set with 522 large and small diamonds, 39 large rubies, 36 saphers, 14 emeralds, at £190 each workmanship—£380 os. od.

HER MAJESTY'S ORBE ADORNED.—Also for the adorning of her Majesty's Orbe most curiously wrote and set with 301 large diamonds and 60 smaller, 8 large rubies, 6 saphers, 3 emeralds, 59 large pearl and 30 (?) smaller.—£270 os. od.

*Vol. 595, f. 13.* HER MAJESTY'S CROWN OF STATE.—Item received her Majesty's Crown of State weight 17 oz. 10 dwt., weight £4 1s. od., £70 17s. 6d., for y<sup>e</sup> making of the Crown and the Jewellers work and setting of 38 very large diamonds 523 great and small diamonds, more very large pearl 129—£35 os. od., for the loan of the said Jewels valued at £35,000, being all returned after the Coronation—£1,000 os. od. For gold added to her Majesty's Crown of State 2 ozs. 17 dwts. 12 grs. at £4 1s. per oz., £11 12s. 10d., for the new making the Cross and setting the King's great Ruby with 28 larger and very small diamonds 16—£15 os. od., for the 28 larger and the 16 lesser diamonds—£23 os. od.

*Vol. 595, f. 14.* 1689. HER MAJESTY'S DIADEM ADORNED. Also for the adorning her Majesty's Diadem being most curiously wrote and set with 182 very large diamonds, seven large rubies, saphers, emeralds (very large pearl, 90)—£210 os. od.

HER MAJESTY'S CROWN OF STATE ADORNED.—Also for the adorning of her Majesty's Crown of State being most curiously wrote and set with 530 very large diamonds, and 127 very large pearls, 300 small.—£450 os. od.

*Vol. 595, f. 15.* 1689. 1 RUBY RING. Also one large Ruby Ring for his Majesty £200.

1 RUBY SET IN THE SCEPTER.—Also one large Ruby set in his Majesty's scepter, £60.

HER MAJESTY'S CORONATION CROWN.—Also for adorning her Majesty's Coronation Crown and setting it with Jewels, to wit, 450 large diamonds, 7 large rubys, 7 saphirs, 9 emralds, 123 pearl and 200 smaller.—£430 os. od.

*Vol. 595, f. 17.* 1689. LOANS.—Also for the loan of the Jewels in her Majesty's Coronation Crown being valued at £15,000—£600 os. od.

NEW SETTING THE CROWN OF STATE.—Also for the new setting in part of his Majesty's Crown of State with the old Jewell and pearls, and refreshing the enamelled and gold work and altering the frame into an oval—£150 os. od.

*Vol. 595, f. 18.* 1689. ORBE NEW SETT AND REFRESHED.—Also for the new setting fast of the jewels and pearls in his Majesty's orbe and refreshing the enamelled and gold work—£70 os. od.

2 SCEPTERS NEW SETT.—Also for the new setting fast of the jewels in his Majesty's scepter with a cross, and scepter with a dove.—£80 os. od.

*Vol.* 595, *f.* 51. 1689.—NEW MAKING THE CROSS OF HIS MAJESTY'S CROWN OF STATE.—Also for the new making of the Cross of his Majesty's Crowne of State and putting in of 150 small rose diamonds, the gold work wt. 3 : 14 : 12, and for the new stringing of the pearls and adding gold wire 2 oz. 12 gr., the gold work of the old cross wt. 2 : 0 : 16 gr., 104 table stones, small ones, wt. 16 oz., and 3 larger rose stones, all being chok (sic) and foule, about 3 grs. apiece, comes to £200, out of which deducting for the old diamonds and gold there remains £149 os. od.

### CORONATION OF QUEEN ANNE.

The total sum expended in preparing the regalia, supplying new gems, loan of jewels, etc., was £14,132 15s., the chief items being as follows :

*Vol.* 595, *f.* 348. 1702. SETTING AND ADORNING THE CROWN OF STATE.—Also for setting and adorning the Crown of State with 20 very large stones round the rim, 4 very large diamonds for the crosses, 32 lesser diamonds in the crosses, 16 larger diamonds in the crosses, 12 diamonds, very large, in the lucas, 40 lesser diamonds in the lucas, 46 smaller diamonds round the rim, 25 large roses and brillions upon the bars, 88 lesser upon the bar, 10 large brillion diamonds in the crosse, 16 lesser diamonds in the crosse, 3 large dropps on the crosse, 62 small brillions on the globe, 264 small roses in the globe, all value at £79,500.—£450.

LOAN OF THE ABOVE SAID DIAMONDS.—Also for the loan of the above said Diamonds being £79,500 at £4 per cent.—£3,180.

*Vol.* 595, *f.* 349. 1702.—SETTING AND ADORNING THE CIRCLET.—Also for setting and adorning of her Majesty's Circlett with 18 very large diamonds, 20 transparent drops upon sprigs, 106 follette of diamonds, value £30,000—£240 os. od.

LOAN OF THE ABOVE SAID DIAMONDS.—Also for the loan of the above said Jewels for the circlet value at £30,000 at 4 per cent.—£1,200.

SETTING AND ADORNING ST. EDWARD'S CROWN.—Also for setting and adorning St. Edward's crown with 14 very large diamonds on the rim, 6 large emeralds, 24 large diamonds on the bars, 34 lesser diamonds on the bar, and 35 very large pearls upon the bar, all valued at £24,000.—£180.

LOAN OF THE ABOVE JEWELS.—Loan of the above valued at £24,000 at 4 per cent.—£960.

SETTING AND ADORNING THE ORBE.—Also for setting and adorning her Majesties orbe with one very large saphier and 1 very large and 220 large diamonds round the body, all valued at £9,000.—£150.



*Vol.* 595, *f.* 350. LOAN OF DIAMONDS FOR THE ORB.—Also for the loan of the jewel and diamond for the orbe valued at £9,000 at £4 per cent.—£360.

SETTING AND ADORNING 2 SCEPTERS.—Also for setting and adorning the sceptors of State and the low scepter with 2 large diamonds and 30 lesser diamonds, 6 emeralds and 20 rubies and other small diamonds all valued at £7,000.—£180.

LOAN OF THE ABOVE DIAMONDS.—Also for the loan of the said jewel and diamonds being valued at £7,000 at £4 per cent.—£280.

*Vol.* 595, *f.* 359. 1702. LOAN OF JEWELS.—Also for the loan of jewels upon St. Edward's Crown kept in the office a month after the Coronation for her Majesty to go to the House. Value £22,000.—£880.

*Vol.* 596, *f.* 9. 1702. CROWN OF STATE NEW SET.—Oct. 17. New setting and adorning the Crown of State with the old jewels and pearls, and polishing the colored stones with addition of 3 large diamonds for the lucas and 78 small diamonds; the diamonds at £300, the workmanship £350=£650.

GOLD FRAME FOR THE CROWN.—Received a gold frame for the crown 15 : 9 : 6 weight, the gold at £4 1s., y<sup>e</sup> fashion £20.—£83 13s. od.

## CORONATION OF GEORGE I.

*Vol.* 596, *f.* 230. 1714. Refreshing the St. Edward's Staff and 2 scepters, £3 os. od. Also refreshing the Eagle, the spurs, the bracetts and spoone, £4 os. od.

*Vol.* 596, *f.* 235. 1714. SETTING AND ADORNING THE CROWN OF STATE.—25 Nov. Received by setting and adorning the Crown of State with 30 very large Brillion and Roses round the rim, 2 very large stones in the front bar, 4 large stones in the crosses, 16 more in the crosse, 12 large stones in the lucas, 240 brillions and roses in the barr, 10 large brill in the cross barrs, 16 lesser stones in the cross barr, 3 large dropps on the crosse.

LOAN OF STONES IN THE GLOBE.—750 small stones on the globe valued £116,700 —£450 os. od.

LOAN OF THE ABOVE SAID DIAMONDS.—Also for the loan of the above said diamonds being valued at £116,700 at £4 per cent.—£4,668.

SETTING AND ADORNING THE CIRCLETT.—Also for setting and adorning the Circlett, 20 large Brilliants and Roses, 120 lesser brilliants and Roses, 360 lesser stones all set in pieces, and 120 diamonds round the rim value at £32,000—£240.

LOAN OF THE ABOVE SAID DIAMONDS.—Also for the loan of the above said diamonds being valued at £32,000 at 4 per cent.—£1,296.

SETTING AND ADORNING ST. EDWARD'S CROWNE.—Also for setting and adorning the St. Edward's Crowne with 120 large and small Diamonds and 10 rubys and sapphires all valued at £1,000—£180.

*Vol. 596 f. 235a. 1714.*—LOAN OF THE SAID DIAMONDS.—Also for the loan of the diamonds, etc., on St. Edward's Crown, at 4 per cent.—£40.

SETTING AND ADORNING THE GLOBE.—Also for setting and adorning the globe or orb with 12 large diamonds, 30 rubies, sapphires and emeralds all valued at £8,200—£150.

LOAN OF THE ABOVE DIAMONDS.—Also for the loan of the above said diamonds and rubies, value £8,200 at 4 per cent.—£328.

SETTING AND ADORNING 2 SCEPTRES.—Also for the setting and adorning of the Royal Sceptre and the Dove Sceptre with 30 large diamonds and 128 lesser diamonds all valued at £2,800—£180.

LOAN OF THE ABOVE DIAMONDS.—Also for the loan of the above said diamonds valued at £2,800 at 4 per cent.—£112.

SETTING AND ADORNING THE PRINCE OF WALES' CROWN.—Also setting and adorning the Prince of Wales' Crown with 2 large diamonds on the Rim, 16 large diamonds on the cross, 130 small diamonds on the globe, 4 large diamonds and 16 lesser diamonds on the cross, 12 large diamonds on the lucas, 130 small stones on the crosses, lucas, and bars, 200 pearls on the bar and rim, and 3 large pearls on the drop, valued at £16,500.—£250 os. od.

LOAN OF THE ABOVE DIAMONDS.—Also for the loan of the diamonds, pearls, etc., on the Prince of Wales' Crown value £16,500 at 4 per cent.—£660.

3 CROWNS AND 1 CIRCLET.—Also for making and gilding 3 crownes and 1 circlet att £15 each.—£60.

*Vol. 596, f. 241. 1715.* THE CROWN OF STATE NEW SETTING.—12 March. Received by new setting and adorning the Crown of State with part of the old jewel and pearls, and polishing the coloured stones with addition of 160 diamonds, 6 emerald stones, 2 sapphires, 265 pearls, the diamonds pearls and sapphires valued at £1060, and setting at £380=£1440.

## CORONATION OF GEORGE II.

The total amount expended in the preparation of the regalia was £24,611 15s. 8d., made up from the following principal items. One of the most interesting points mentioned is the re-enamelling of the Queen Mary of Modena's Ivory Sceptre.

*Vol. 596, f. 260. 1727.* SETTING AND ADORNING CROWN OF STATE.—Also setting and adorning the Crown of State—£450 os. od.

Also loan of the above diamonds, etc., valued at £109,200 at £4 per cent.=£4,368.

SETTING AND ADORNING ST. EDWARD'S CROWN.—Also setting and adorning St. Edward's Crown—£180.

*Vol.* 596, *f.* 261. 1727. K. CIRCLETT.—Also for setting and adorning the King's circlet £400.

QUEEN'S CROWN OF STATE.—Also for setting and adorning the Queen's Crown of State\* £400.

QUEEN'S LESSER CROWN.—Also for setting and adorning the Queen's lesser Crown £250.

Q. CIRCLETT.—Also for setting and adorning the Queen's Circlett—£300.

3 SCEPTRES AND THE GLOBE.—Also for setting and adorning 3 sceptres and the globe—£550.

6 CIRCLETS.—Also for setting and adorning six circlets or coronets—£510.

LOAN OF DIAMONDS.—Also for loan of diamonds for all the Regalia before mentioned valued at £375,700 at £4 per cent.—£15,028.

GILDING AND REFITTING.—Also for enamelling the Ivory sceptre on the top† and refreshing St. Edward's Staff, Bracelets, and fitting up the sword of state and 3 other swords with scabbards with cloth of gold—£45 3s. od.

MAKING AND ADORNING CIRCLET AND CROWN FRAMES.—Also for making 11 circlets, gilding and altering several frames for crowns.—£105.

### CORONATION OF GEORGE III.

The amount expended upon the preparation of the regalia, including gifts of gold cups to the Duke of Norfolk and the Lord Mayor of London, was £28,487 13s. 2d., the principal items being as follows :

*Vol.* 597, *f.* 190. 1761. FITTING THE CROWN.—Also received by fitting and cleaning the Crown of State and for velvet and ermine for the cap and making.—£9.

LORD CHAMBERLAIN'S MACE.—Also received by repairing part of the Lord Chamberlain's Mace.—£1 os. od.

*Vol.* 597, *f.* 200. 1761, Sept. 21. SETTING AND ADORNING THE CROWN OF STATE.—Also received by setting and adorning the Crown of State.—£500.

DO. OF ST. EDWARD'S CROWN.—Also received by setting and adorning St. Edward's Crown—£180.

DO. THE KING'S CIRCLET.—Also received by setting and adorning the King's Circlet.—£400.

\* Mary of Modena's State Crown.

† Mary of Modena's Ivory Sceptre.

DO. THE QUEEN'S CROWN OF STATE.—Also received by setting and adorning the Queen's Crown of State.—£400.

DO. THE QUEEN'S LESSER CROWN.—Also received by setting and adorning the Queen's lesser Crown.—£250.

DO. THE QUEEN'S CIRCLET.—Also received by setting and adorning the Queen's circlet.—£300.

DO. THE GLOBE AND 3 SCEPTRES.—Also received by setting and adorning the Globe or Orb and 3 sceptres.—£550.

SETTING AND ADORNING 3 CORONETS AND 1 CIRCLET.—Also for setting and adorning three coronets and one circlet.—£600.

LOAN OF DIAMONDS.—Also for loan of diamonds for all the Regalia before mentioned valued at £375,600 at £4 per cent.—£15,024.

MAKING 8 CIRCLETS.—Also for making 8 circlets and gilding and altering several frames for crowns.—£95.

REPAIRING, ETC., REGALIA.—Also for enamelling the ivory sceptre, refreshing St. Edward's Staff, enamelling and lining the Bracelets, repairing and refreshing the Eagle and the anointing spoon, refreshing and decorating the spurs and fitting up 2 swords of state and 3 other swords with scabards and cloth of gold.—£68 10s. 0d.

Item for gratuities to the persons finding and bringing the Jewels, etc., broke and dropped from one of the sceptres at the Coronation and other incidents.—£42.

#### CORONATION OF GEORGE IV.

The following items appear in Rundell, Bridge and Rundell's bill for the preparation of the regalia, supplying new stones, loan of jewels, etc.

THE CROWN OF STATE.—To new making the diamond globe to the old Crown, in place of the Aquamarine, and 797 diamonds added, enriching the four arches by addition of 332 large diamonds in them, new mounting them in part, new lining and new setting four Fleurs-de-lis and addition of four sapphires and rose diamonds to raise the arches and a very large sapphire added in front of Crown, and setting that of the large Ruby Balais round with fine Brilliants and addition of fine pearl drops.—£4,094.

2 Ingots of Gold for the King's offering, 20 ozs. at 95s.—£95.

Jewels loan in Imperial Crown from 1 August, 1820, to 1 April, 1822, value £65,250 at 10 per cent. per annum.—£10,875.

Further loan on ditto from 1 April 1822 to 29 April 1823, 10 per cent.—£7,025 10s. 8d.

To ditto Jewels in the Circlet, for 352 days, value £8,000.—£771 10s. 1d.

Unsetting the 4 Fleur-de-Lis from the State Crown, and making 4 large diamond and coloured stones, devices of Roses, Shamrocks and Thistle, with addition of 7 large pearls, sundry repairs to the Crown, new frame work within.—£224.

Fitting a very large and magnificent Imperial Brilliant Crown transparent pattern Models, drawings, etc., for his Majesty's Coronation.—£735.

Loan of a superb Collection of brilliants employed in do., some of them exceedingly large and valuable, value altogether £65,250 at £10 per cent.=£6,525.

Setting a large Brilliant Circlet for the King's Cap of State, composed of Cross Patees, Roses, Thistles and Shamrocks, with Brilliant Button and Loop, £290.

Loan of brilliants employed in above, £8,000 at 8s.=£800.

KING'S GLOBE.—1 new diamond, a coloured stone rosette, 402 new pearls and 1 large pearl to top of cross.—£149 15s. od.

Crystals and new gold ferrule to Queen Mary's sceptre.—£3 18s. od.

Furnishing a new Rose, Thistle and Shamrock to the top of the King's gold sceptre and addition of Rose diamonds, rubies and emeralds set in gold, fine gold added, repairing, etc.—£127 10s. od.

3 new rosettes of crystals and coloured paste to old Imperial Crown, patent pearls, and repairing.—£15 10s. od.

New gold buckles added to gold spurs.—£13 10s. od.

2 gold clasps added to gold enamelled bracelets, new enamelling and new lining.

#### CORONATION OF WILLIAM IV.

The total of Rundell and Bridge's bill for the preparation and cleaning the regalia, and the resetting of Queen Adelaide's Crown, was £1349 11s. 8d.

#### CORONATION OF QUEEN VICTORIA.

Rundell, Bridge & Co.'s bill amounted to £1000 for "resetting the whole of the diamonds and precious stones of the old crown into new Imperial Crown, with addition of brilliants, pearls and a fine sapphire." The other regalia was merely cleaned and repaired.

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